

# **Drawing : A Compendium of Contemporary Approaches**

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L-Università  
ta' Malta

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**Keywords:** Contemporary Drawing, Practice-based Art Research, Visual Art Education, Online Resources, Web-based Resources, Educational website

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## **Abstract**

Recognising the value of drawing as a tool that can be used beyond documenting and recording, this dissertation delves into the realm of drawing and its possibilities for application in contemporary art education. It emphasises findings that concur the potential of drawing as a tool for critical analysis, thinking, and observation, highlighting the instances in which it can be used to foster problem-solving skills and train hand-to-eye coordination.

Along with discussing and exploring the benefits of drawing, this study presents a comprehensive compendium of innovative approaches and resources that were developed through extensive research. The study also recognises the need of keeping resources relevant and easily accessible in the digital age. In keeping the method of delivery easily and readily accessible, the project examines and makes use of online methods of publication. It is found that web-based resources can act not just as platforms to impart educational knowledge, but also as spaces that foster communication, thus forming a community of educators that can share resources. The methodology employed in this practice-based dissertation project combines theoretical and hands-on practice. By following an extensive review of relevant literature and contemporary art practice, a strong foundation was established, through which a website featuring educational resources pertaining to drawing was generated. The resulting website can be accessed through the following link:

<https://www.drawingresources.org/>

By illuminating the multifaceted dimensions of drawing and its relevance to contemporary art education, this dissertation contributes to the ongoing expansion in the field, aiming to empower educators and facilitate the exchange of know

# **1. Introduction**

## **1.1 What is Art, and why is it Important in Education?**

The question, “What is art?”, has long been the subject of many debates and conversations that, ultimately dissipate into nothing but futile attempts to articulate an infinitely vast subject. While interesting discussion might emerge, art, can never be objectively defined or explained (Corby, 2022). This lack of a fixed definition is what makes the creative approach so valuable. The fact is, that art is inherently so malleable that it does *not* require strict definition, and it allows the artist to freely explore and test the boundaries of conventional art. In the realm of art education, the inherent fluidity of art presents a vast array of open-ended opportunities. This dissertation does not aim to contribute towards the definition of art, on the contrary, it aims to contribute towards the expansion of its meanings and uses.

Through recognising that art does not require strict definition but is rather a practice that thrives in an environment of exploration and discovery, educators can foster a space for students to explore their artistic potential. By drawing upon the transformative potential of art education, educators have the possibility to able to provide students with meaningful learning experiences that train far more than technical ability. Art education plays a crucial role in fostering creativity, critical thinking, and self-expression. It provides a platform for exploration, personal growth and can be used to facilitate students’ understanding of other content (Aziz, 2023).

## **1.2 Why Choose Drawing?**

As one of the fundamental methods of visual expression, drawing offers unique opportunities for students to put their artistic and conceptual skills into practice, going beyond simply documenting or recording. The use of drawing in educational settings has also been seen have positive effects, increase student comprehension through drawing-to-learn strategies (Thiede, et al., 2022). Drawing teaches one to observe, rather than look. Just as a musician learns to listen rather than just hear, the artist forms intelligence in response to visual stimulus, learns to extract information from observation, and gains the ability to communicate these perceptual experiences through drawing (Riley, 2021). Recognising the value of drawing to the learner, this dissertation project curates a comprehensive collection of resources that educators can utilise to enrich their own teaching practice and empower students through drawing.

## **1.3 Aim of the Project**

The aim of this project is to emphasise the significance of drawing and its intrinsic value to art education. This was achieved through the creation of a freely accessible online resource aimed at educators. By collecting, adapting, and curating a range of resources that include various techniques, exercises, artist references, and ideas, the project aims to provide educators with a practical set of tools and lessons that can be used in practice. The goal is to empower educators to use drawing as a tool to encourage self-expression, observation, artistic experimentation, and growth. Furthermore, through the addition of an online forum, the project aspires to create a collaborative community of educators who are willing to engage in the exchange of ideas and resources. By promoting the practice of drawing and

facilitating its implementation in art education, this project aspires to contribute to the expansion, advancement, and enrichment of learning through art.

## **2. Literature Review**

### **2.1 Defining Drawing**

The presence of drawing can be seen to appear alongside the earliest days of man in the form of shapes, lines, and symbols, dating to a time far before the documentation of history in writing as we know it. While one can only truly speculate about the true use of these drawings, it is clear that at the very least, drawing was used as a method of communicating ideas, due to certain combinations and patterns that lead researchers to believe these are more than mere coincidences (Šefčáková & Levchenko, 2021). At a time where the technological advancements of today would have not even been possibly fathomed, individuals were able to represent figures and movement through a combination of cave walls, light and drawing. Artists from 40000BP gave their drawings of animals energy by depicting these figures in motion, these dynamic elements were found to be intentional due to being aligned with the corporeal behaviours and limits of the animals. At times, stylisation



Figure 1: Arawak Drawings at Fontein Cave, Arikok National Park, Aruba (Clottes, 2022)



took place, as artists would deliberately neglect features such as the eyes and nostrils (Azéma, 2021). This highlights man's innate and intuitive need to record and express, even at a time where structured education was inexistent. Despite formal education not existing during this era, findings dated up to 13,000 years ago reveal children's marks next to those made by adults, featuring varying levels of intention, ranging from informal and playful, to more serious markings (Maclagan, 2013, p. 8). These rudimentary, meandering marks made by children, further imply that drawing, in varying forms, has always been pertinent to humanity.

Nowadays, this intuitive 'need' to create and express is shown by children at the earliest stages of cognitive development in the form of doodles and scribbles. Although some children may not create drawings on paper, the same process can occur naturally in other places, such as drawing patterns on the sand or in food, or in other less noticeable instances (Feinberg & Bogin, 2021, pp. 17-18). As the child continues to develop, an increased level of autonomy becomes evident, coincidental strokes and lines become influenced by ideas, and schemes, through this, the child initiates an attempt to represent what they see, leaving their mark on the world (Feingberg & Bogin, 2021, pp. 21-27). The tendency to leave a mark



Figure 2: "The motorcycle as a primitive figurative drawing, containing all the elements that are necessary for its recognition", A sketch by an 18-month-old child (Rocco, et al., 2015)

is seen to span across the ages and in different cultures, with the graffiti of what is presumed to be Roman children, being found in Pompeii (V.Huntley, 2010. pp. 69-72) and marks acting as 'voices' of peasants being found scratched within the walls of medieval churches across East Anglia (Hansen, 2016). To this day, so called 'vandals', risk getting in trouble with the law to practice the art of graffiti on the urban landscape, a blank canvas that has become a space for political commentary and territorial-marking (Kee, et al., 2022). The purpose of discussing this is not to identify the legitimacy of graffiti, nor does it judge those who participate in this practice. Rather, it serves to illustrate the still prevalent human inclination to leave marks, even in the face of societal disapproval.

Fundamentally, drawing is recognised as the act of creating marks on a surface using a variety of tools. It is a visual art form, that involves representing ideas, observations and emotions through elements such as line, shape, tone and texture. However, Drawing is an extremely versatile artistic technique, the possible combinations of methods, media and surfaces are endless. As Henkes (1974) mentions, "The activity of drawing is as varied as the vast numbers who actively engage in the act" (p. 29) With this statement, Henkes implies that the definition of drawing continues to be expand the more individuals engage with the act, thus illustrating how the human element fosters the will to create different, personal, and identifiable marks. The definition of drawing has changed throughout the ages, where the sketch was once previously considered simply as a vessel in preparation for a painting or other artworks, it slowly gained validity as its own form of art, as the aesthetics produced by its immediate and unfinished nature were recognised to have their own intrinsic values (Bojilova, 2021, pp. 2-3). While it is impossible to group all that encompasses drawing under one term or definition, drawing is clearly not just a tool to used represent, record or document. On the contrary, it is a medium through which one can investigate and think

creatively, with an immediacy that allows quick and unfiltered access to thoughts (Cain, 2010, p. 28,).

## **2.2 The Value of Drawing**

Drawing, at its core, is a performance between artist, medium and surface, typically culminating in a visually communicative image, through which the maker can describe a story or thought process. In early art education, it is perhaps one of the very first methods of self-expression that children encounter and, with being young and inexperienced the vast majority of children are not proficient at producing representationally accurate artwork. Although it is human nature to attempt to decrypt what is being viewed almost instantly, it is important to take a step back and look at the child's art from a meaning-making point of view, shining a light on the child's intentions rather than the final product. With this, the drawing acts as a middleman of sorts, facilitating description and discourse for the child, thus allowing adults to better understand the child's schemas, thoughts, and intentions (Cameron, et al., 2020).



Figure 3: "Composition Study [VI]", Sketch for Guernica, Pablo Picasso, 1937 (Museo Nacional Centro De Arte Reina Sofia, 2023)

Even though contemporary technology has developed enough for man to use quicker, perhaps more efficient methods to record and document, such as photography, many still return to traditional means. Why is this? As mentioned by David Pearson (2017) in his TED talk titled, “Why do we draw?”, other than being a communicative device that helps one explain things to others, drawing often serves as the foundation to creative thinking. Drawing lays the grounds for a person to better understand even their own ideas. Pearson



Figure 4: Street Show (Paillasse) (recto); a clown playing a drum (verso, Honoré Daumier, 1825-79 (*Metmuseum.org, 2023*))

mentions how Picasso's Guernica, a world-famous drawing, only came about after sixty-seven preliminary sketches, each differently composited. When one draws their thoughts on a piece of paper, there is now a physical representation, the idea is no longer simply contained within one's thoughts. In doing so, one can process and perceive the drawn image as external data, in which the brain can recognise unique patterns. (Pearson, 2017) Despite having the means to record and document more efficiently, clearly, drawing is still prevalent today due to it being more than just a method to document.

The creative process that ensues when an individual wishes to compose an artwork requires the artist to exercise both their cognitive abilities and motor-skills to achieve the wanted result. The individual is likely to be met with challenges that need to be creatively beat or worked around, leading to the honing of the individual's divergent thinking. By instilling art education at a young age, students are encouraged to exercise their minds in instances that are more difficult to integrate in other areas of study. Thus, Art pertains its importance in education, as it provides the learner with the tools to visually express thoughts happening on both personal and social levels.

“Works of art are more than formal designs that arouse interest. They . . . are about the life and death issues that affect people . . . that is, issues affecting their social and personal worlds [such as] war and peace, the need to belong, equity, justice, morality, and the like.” (Efland, (1990), as cited in Kamhi & Marder, 2007, p. 34)

Kamhi and Marder (2007) continue to expand on Efland's elaboration of how art education amounts to a higher understanding of the world around one in general, it contextualises and captures the very emotion that an artist felt during the creation of an artwork. But it does

not cease there, art continues to seep into the daily life of the practicing individual, providing new perspectives and outlooks on life. Art in education can also be used as a junction point, often leeching from subjects such as science to create further tailored lessons that lead to a well-rounded and fulfilling learning experience. Unlike other techniques, drawing has a particular immediacy. It does not bind the artist's time as it dries, instead providing instant results and, while the process itself is not complex, mark-making techniques can be used to visually communicate concepts, emotions, perceptions, and everything else in between. In contrast to other forms of expression such as printmaking, painting or sculpture, drawing is highly inexpensive in its rudimentary form, as very few materials are required (Smagula, 2022, pp. 10-11).



Figure 5: Untitled (Still Life, Cigarette Butts and Glasses), Richard Diebenkorn, 1967 (Diebenkorn Foundation, 2023)

This lends drawing the opportunity to be less intimidating and easier to practice with.

Drawing is often present even in the lives of those who do not actively engage in artistic practice, in the form of unconscious drawing, or in proper terminology, through

'Automatism'. The term refers to an act through which the maker is corporeally present yet disassociated (Palermo, 2014). This dissociative act can be channelled through drawing and,

while it may sound somewhat convoluted, it simply refers to acts such as scribbling while on the phone, or 'mindless' doodling. While these acts may not be considered art in the classical sense, they offer a glimpse into the subconscious mind. Beginning from the 19<sup>th</sup> Century, drawing started to gain significance in the field of psychology, acting as an experimental diagnostic tool. To this day, subjects are often asked to create marks on paper for an investigator to interpret the image (Puglionesi, 2016), further corroborating the relevance of drawing as an instrument for cognitive thought and exploration. When tasked with spontaneous drawing exercises, although with an elevated level of intricacy, adults can be observed tending to replicate certain primal patterns that are most commonly seen in the earlier stages of development. Bogin Feinberg and Bogin (2021) mention that "Sometimes, a natural cycle of coming back to the primal world simply occurs, and out of it one can grow and flourish, in drawing and in life in general" (p.109). By going through such reflective exercises, one can analyse themselves introspectively with regards to their course in life.

This shines light on the possibilities of drawing as a tool that facilitates emotional and personal growth not only within the artistic field, but also in daily life.

Drawings can also be used to simplify complex technicalities that would otherwise consume more time to understand if viewed only in writing. What are diagrams if not information presented in the form of a drawing? Immediately, the viewer can connect the dots more easily, leading to a better understanding of the topic at hand. The integration of art lessons has become a requirement even in some medical schools, due to critical observational skills playing a crucial role in both professions. With anatomy being a subject that intertwines both disciplines, aspiring doctors can further explore the human body with greater depth while also exercising their dexterity and hand-to-eye co-ordination (Lyon, et al., 2013).

Karlholm (2009) argues that drawing holds a unique position among the visual arts, characterised by its personal and intimate nature, claiming that many regard it as the foundation upon which all other artistic forms are built. Thus, drawing is an invaluable skill that can potentially be used for the betterment of everyday life. To learn to draw is to learn to observe, to become more sensitive, conscious to both external surroundings and internal emotion. Albeit being a dated source, John Ruskin (1938), recognised the valuable qualities the practice of drawing can instil into one's life. He argued that everyone should learn to draw, not in hopes of becoming the next great artist but, he realised that with the effort it takes to represent the subject matter on paper, one must observe, study, and analyse in ways that were previously not required :

“Let two persons go out for a walk; the one a good sketcher, the other having no taste of the kind. Let them go down a green lane, one of those so common in our fair country, and meet an old woman in a red cloak. There will be a great difference in the scene, as perceived by the two individuals.” (pp. 283)

Ruskin viewed drawing as a tool to engage with the ordinary, daily life that many deem mundane. It is through drawing from life that he believed artists could develop a more profound connection with their environment, architecture, and the people around them by observing and uncovering hidden nuances, textures, and forms within their subjects.



Figure 6: "Trees in a lane, perhaps at Ambleside", John Ruskin, 1847 (Victorian Web, 2014)



## **The Versatility of Drawing in Different Contexts**

John Dewey (1934) regarded art as being “the most universal and freest form of communication” (as cited in Stroud, 2007, p. 7), and in the present, art is possibly the freest it has ever been. Contemporary drawing is identified by its diversity and, while many have attempted to define drawing, it is difficult to pin down an exact definition. Dissimilarly, other methods of expression such as painting, and sculpture have not seen as much debate that tries to explain or define them; since their establishment, they have largely remained free of debate that tries to define. Drawing on the other hand, can be seen to be a source of frustration for many who try to clarify it (Petherbridge, 2008).

Initially, one might consider contemporary art as being inseparably linked to technology and, although new media is sometimes used, this is not always the case. When viewing past artworks and artists, one can easily identify the movement or group they belonged to by viewing their work, as often, the commonly shared ideology between artists is evident. Yet nowadays there are no prominent art movements that consist of multiple artists, sharing a singular, supreme ideology. As such, it is difficult to categorize a contemporary artist within certain parameters, as most do not confine themselves to a particular medium or technique. Contemporary artists often rely on concept and context to define their work, in an effort to induce an effective experience between the viewer and the artwork. "Rather than offering answers, contemporary art asks questions," (Whitney, 2021). Perhaps the one universally shared feature between contemporary artists is that of diversity in all aspects but, where does drawing fit in contemporary art? Some contemporary artists may consider an artwork to be a drawing, even though it is three-dimensional or performative, others use drawing as a means of embodying time, through the act of making. This gives drawing perspectives that go beyond the usual parameters of shapes and forms, attributing it to temporality. Thus,

drawing becomes an ambiguous practice, as with the limitless diversity of current artists, come a plethora of perspectives, contexts, concepts, and methods to approaching the subject, making it difficult to define drawing. When viewing contemporary drawing, one realises that it is fluid, it does not seek to be defined, as it constantly changes, asking new questions, and offering fresh perspectives. No longer confined to boundaries, it grows, evolves past two-dimensionality, becoming an invaluable tool for contemporary artists who seek to converse with the public or with themselves (Marshall & Sawdon, 2012). With the intention of creating a link between past, present and the in between, Catherine Bertola used dust particles to create her drawings in a work titled "After the fact". By altering the remnants found inside a dilapidated Georgian farmhouse, Bertola attempts to push the boundaries of drawing. Combining intricate mark-making techniques and sound within her installation, the artist re-imagined the former space, giving it new meaning, the possibilities for new interaction and experiences. Bertola draws into the dust, in a ritual-like manner for hours on end, whilst she records the sounds produced by her acts upon the surfaces of the farmhouse. The title of the work seems to hint towards the remains of an act, after exhaustion, hence the viewer is met with an extremely fragile, ephemeral artwork that could vanish quicker than it was made. And so it did, as the work was constrained by time, only to be exhibited for a month. "Our engagement with the work now, therefore, must always be 'after the fact', our invocation of its affective force summoned through careful and attentive description of what once was made in dust, and has now gone to dust." (Meskimmon, p. 17, 2013)

“In considering drawing as both noun and verb, I am interested not only in the product but also the process of production.” (Guillemin, p. 275, 2004,) Drawing is a temporal activity. It is a personal process that requires decisions, with the resulting image being constructed on a foundation of preconceived knowledge and experiences. The individual making use of this method extracts a visual record of their perception in that space and time. A drawing is a fleeting moment, captured on paper. In a study highlighting a series of shops found in Cape Town, South Africa, the writer, Huda Tayob (2019) takes on drawing as research method to document the architectural layouts and trinkets found within the migrant-run markets. She asks, “can drawing “Tell” a different story?” It is then revealed in the text that drawing in itself is an act that requires time, done in an effort to capture fleeting instances that would otherwise be lost. Tayob mentions how locals who saw her drawing became interested in the process and scope of the project, leading to personal encounters and conversations that in turn further enriched her grasp on the sites she was working on. To further analyse her findings, Tayob revisited the drawings off-site by going through the process of drawing them



Figure 7: "After the Fact", Catherine Bertola, 2006 (*Bertola, 2023*)

again, this time bearing in mind the journey that she went through in an effort to explore the different ways the markets and their stories can be expressed visually (Tayob, 2019).

This example illustrates how drawing as a visual research method stands to facilitate the research in gaining qualitative enrichment from external participants, being used to enhance research material that is difficult to explain in text. As such, one can begin to understand how drawing can even be used as a research method, one that allows the researcher to undertake an analytical process that stimulates reflection connected to experience (Alerby, 2015). Drawing recognises the importance of the participant's experience, especially in qualitative research, and can facilitate breaking down barriers other methods could face.

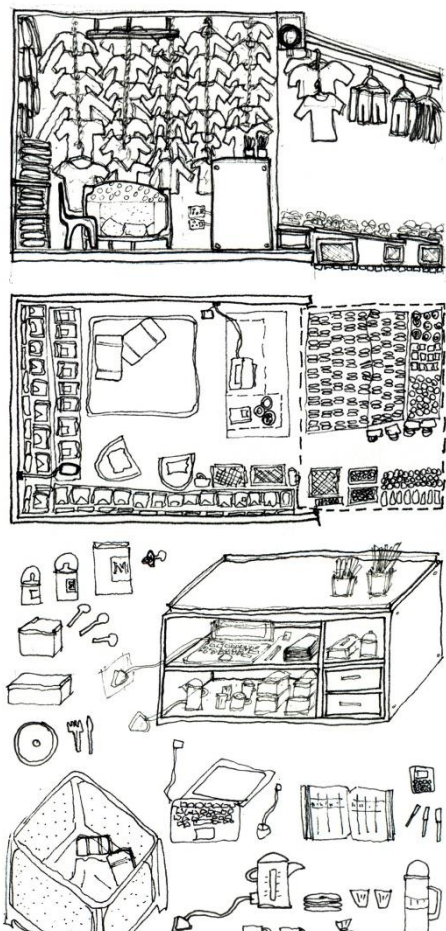


Figure 8: "Drawing of Fatima's shop", Huda Tayob, 2018 (Tayob, 2018, p. 213)

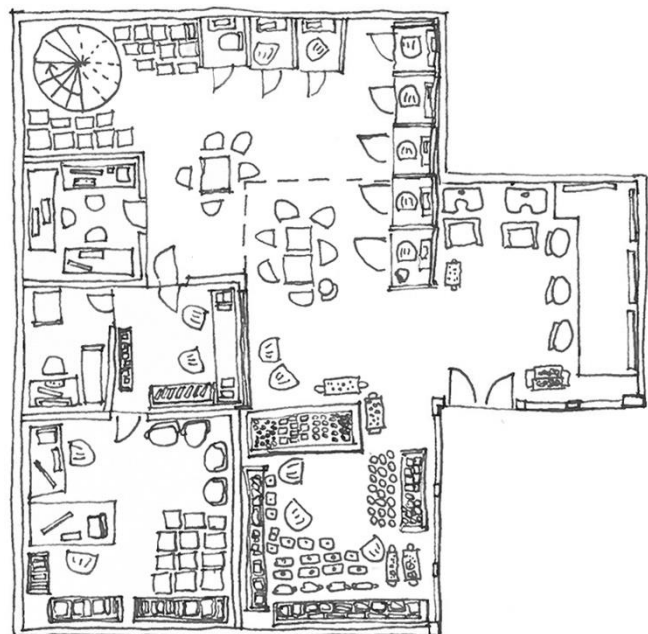


Figure 9: "Drawing of Haseena's Trading Space", Huda Tayob, 2018 (Tayob, 2018, p. 214)

## **2.3 Foundations of Drawing: Exploring the Basics and their Implications**

As with any other discipline, those who wish to delve deeper into the realm of drawing must start with the very basics. Many Books, guides, art educators, and courses that teach drawing, often initiate the student with simple exercises intended to familiarise the learner with the technique. This may include various ways of holding the drawing media and methods to calculate scale with a pencil, among other methods.

“For how can the draughtsman, who does not know how to draw accurately the cold, commonplace view of an object, hope to give expression to the subtle differences presented by the same thing seen under the excitement of strong feeling?” (Speed, 1913, p. 35)

While speed’s statement is reminiscent of academic and classic fine art education, to this day, drawing from observation is often still emphasised. After all, what is drawing if not a way to impart and inquire about vision (Riley, 2021)? At the very beginning, one must learn to simply observe. In her book about architectural drawing, Ferguson details an exercise wherein she asks her students to draw peas in a pod from memory. This is followed by Ferguson passing out fresh peas and once again asking the students to draw, this time from observation. The results illustrate very clearly how drawing from life provides the artist with the needed visual information to represent something more truthfully. By drawing from observation, the artist is not only learning to represent, but one also learns to be more sensitive to certain nuances that are only perceivable in person. One can notice the differences between the two figures, for instance in the drawing from imagination the student did not include any bends in the skin, produced by the peas inside the pod. Thus,

such training heightens the artists' observatory capabilities and, in turn, drawing skills also improve.

Although theory is an integral component in art, it is critical to mention the importance of developing personal, practice-based enquiry methods when studying the visual form.

Drawing has the potential to be used as a tool for visual enquiry, through which perceptions of the shapes around the artist and internal impulses can be understood and interpreted.

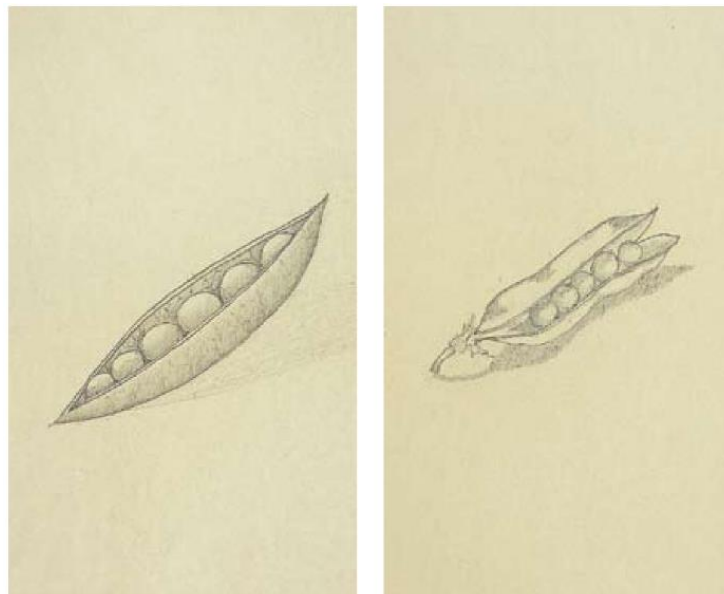


Figure 10: Pea-pod drawings, left image without reference, right image using a reference (*Gussow, 2000*)

Although drawing usually takes place in the form of two-dimensional practice, one can take it a step further by translating the flat form into sculpture or other three-dimensional media, thus achieving multiple iterations of the primary idea. By translating the initial idea into multiple dynamic forms, the artist can assess the integrity of the idea holistically (Sausmarez, 1964). In contrast to popular belief, visual art research suggests that drawing can serve as a powerful medium for expressing and exploring higher-level thinking, through drawing, the artist can externalise thoughts, ideas and emotions, facilitating communication in situations where verbal or textual expression may be difficult. Therefore, drawing can serve as a

powerful mediator between students and educators, enabling them to convey their thoughts and experiences through a less intimidating method (Odhiambo, 2020).

Drawing can be seen to have ties to other subjects throughout the course of history, mainly medicine, anatomy, botany, and science. To this day, it is valuable to academics, as it is described to be able to strengthen critical thinking and analytical skills (Lyon, et al., 2018). Therefore, drawing can be seen to go beyond creating accurate representations as it involves the development of visual perception, spatial awareness and motor skills.

## **2.4 The Impact of Web-based and Online Resources**

In Shank (2014), the author discusses the significant impact of digital technologies on the classroom and on society at large, highlighting the struggles educators would face in fighting for their students' attention in a world ripe with overstimulation. This inevitable wave of digitisation brought with it 'digital natives or individuals whose development is intertwined with technology, individuals who would eventually become students. With this shift towards digitisation, students had new expectations of their educators and institutions. Shank goes on to mention how, many educators at the time would consider themselves as 'digital immigrants', or individuals who are not as 'fluent' in the usage of technology (pp. 3-5). Since Shank's book was published, almost ten years have passed, digital literacy has become increasingly important, and technology is seen as an integral tool in most lessons.

Enough time has passed for that first wave of digital natives to have been able to become educators themselves. The implications of this occurrence are that the lives of these new educators are perhaps more aligned with those of the contemporary student than in previous generations, at least in the digital/technological sense, in a way, technology bridges

these generations, diminishing the gap between them. It is observable that the large majority of digital natives often turn to digital platforms as their first source of information (Kasimoğlu & Çelik, 2021). This new wave of educators might be even more inclined to use the internet for research in the creation of their lesson plans. While physical texts and books retain intrinsic value, keeping up with digital shift is imperative for educators and educational institutions to provide education which is up to par with the students' expectations.

The inclusion of technology in classrooms is not something new, with interactive boards initially replacing regular whiteboards since the late 1990's, this meant that computers also had to be present in the classroom for the board to function. (William D., 2002) An invaluable set of tools especially in the case of visual teaching and learning. The use of tablets and smartphones has also seen widespread adoption in schools, at most times providing interactive and engaging new possibilities during lessons. (Nikolopoulou, 2020) As time passes, tools that were previously meticulous to obtain have become easily accessible. Technology has perhaps most affected the relaying of information, whereas in the past, one would have to turn to a library for academic information, now practitioners have at their fingertips an abundance of resources, without having to step a foot outside. As with many other professions in contemporary times, educators often use online sources as the first source of information, typically to expand their repertoire of educational material and instructional strategies (Hitt, et al., 2022). The technology of web-based learning came about due to the needs of adult learners, with its roots originating in 1960s America. Most prominently, digital resources were aimed at breaking down the barriers that come with physical distance and they did so efficiently (Reinhart, 2008). In contemporary education,



The tendency to integrate online and web-based resources into education has only increased, with learning management systems acting as the main platform for educators to assess and impart feedback, educators have the possibility to further enhance the student's learning experience by providing resources that support classroom activities (Shatri, et al., 2021) These technologies enhance the practice of educators by facilitating the collection and sharing of information, saving valuable time and energy that can be better spent on the creative aspects of the lesson. While the value of online resources was seen to be immense, even before the COVID pandemic, the unfortunate event demonstrated the power of online learning, becoming the backbone of many institutions, allowing educators to deliver and students to continue their learning (Asare, et al., 2021). As a result of the pandemic, educational institutions have seen the value of blended learning, which has positive future implications in meeting the needs and requirements of both students and educators (Aladsani, et.al 2022).

Seeing how the educational workplace is constantly evolving and shifting towards the integration of technology, one must consider the fact that those who might have been considered digital immigrants, have had enough time and practice to adapt and become comfortable in the digital landscape of today. This implies that an online platform not only appeals to those who were born during the internet age, but also to those who came before it, therefore allowing the content to reach an even wider audience.

Digital technologies have transformed the educational landscape, providing students with a high degree of autonomy, presenting itself in the form of access to a vast array of media and information. It is crucial for contemporary educators to recognise that learning is not limited to the formal classroom environment, and that these technologies can be used to further

augment the diverse learning opportunities online resources can offer, even beyond the classroom (Aureliano & Queiroz, 2023). While digital resources can be used to facilitate and aid pedagogical strategies, ultimately, it is up to the educator to make the most out of these resources, and one should not totally assimilate, rather use these new opportunities for further reflection and innovation.

“The internet today is an essential infrastructure utility like electricity and water supply. Waking up in the morning we read news feeds or tweets on our mobile phones or tablet computer connected wirelessly to the internet. The internet enabled working from home. During the pandemic schools and colleges conducted online classes using the Internet. We shop from home using e-commerce sites on the Internet. We watch movies streamed by Netflix or similar video-on-demand sites connected to the Internet” (Rajaraman, 2022, p. 1842)

This almost symbiotic relationship connects the user not just to the internet, but to the whole world and all those who participate. Social networking has left an impact on how information is created and disseminated (Beirne, 2006), the very scope of the creation of the internet was to facilitate communication and the sharing of resources. Naturally, this is a priceless addition to the world of education, where the sharing of resources continues to gain prominence (Peng & Tan, 2023). Teachers, especially those new to the profession, may often feel isolated and reluctant to reach out to experienced educators (Kumar & Leeman, 2013), which is where online resources can be used to bridge the gap. While physical pedagogical material is limited to geographical position, online resources give users the opportunity to make physical distance meaningless (Wen, 2022). Online resources give

educators the autonomy to choose material in a diverse sea of varied resources, potentially helping to enrich the individual's pedagogical strategies and inspire ideas for lessons.

Web-based resources can also be seen to foster connectivity and communication, through the establishment of online communities, resources are seen to flourish, helping educators retain engagement and improve learning outcomes (Chen & Bogachenko, 2022).

## **2.5 A Review of Existing Resources**

### ***2.5.1 Open educational resources (OER)***

The concept of generating and sharing educational resources is not a novel idea. The "Open Access Resources Commons" website is perhaps among the most prominent repository educational material, featuring resources from a variety of disciplines. One of the most appealing aspects of this repository is the fact that its materials are free to use and are available in the public domain, meaning that educators can pick out resources and adapt them for their own lessons. Through providing freely accessible educational resources, the concept of OERs serves not only as a source of inspiration for educators but also as a means to share knowledge with those who require alternate solutions (D'Antoni, 2009). When discussing openly accessible educational resources however, one must not solely focus on the OER Commons repository, but on the concept of accessible education itself. The internet has made it possible for anyone who wishes to impart knowledge and information to do so, regardless of geographic location. This has led to the emergence of numerous websites, platforms, and resources dedicated to the sharing of educational resources.

While online resources can be highly beneficial to educators, it is important to acknowledge that the ease of publishing on the internet has led to the publishing of lessons which may

not have been vetted, possibly leading to a lack of quality in some cases. This is common even in paid-for educational material. Archambault, et al., (2021), mention how educators are often disappointed after purchasing such material online, due to the mediocre quality and monotonous nature of the resources (p. 42). Knowing this, one must be careful when making use of resources, especially ones which are free to use.

With the aim of forming a solid understanding of the currently freely available resources related to art education and drawing, a first-hand search into contemporary websites and online resources was conducted. In doing so, the researcher was able to gauge the quality, ease of access, and design, of existing resources. It is important to note that the research mainly focuses on resources that are free to use, therefore not requiring payments or subscriptions.

### ***2.5.2 Art Lesson Plans and Resources on the web***

A quick google search will reveal the several websites and platforms that offer comprehensive art lesson plans and resources designed to support educators. Many of these web-based resources often exhibit varied and somewhat sizeable repertoires of art lessons however, a shared trait among some of the resources, such as “Free-online-art-classes.com”( <https://www.free-online-art-classes.com/learn-to-draw-with-colored-pencils-Introduction.html>), “artyfactory.com”( <https://www.artyfactory.com/index.html>), and “Onlineartlessons.com”( <https://onlineartlessons.com/>), is rigid instruction. These resources present exercises that aim to teach how to do, paint or draw something specific, such as an already existing artwork, or how to solely use coloured pencils, offering very little possibility of adaptation and links to themes. This approach may hinder the development of creativity and critical thinking skills in students, as it does not encourage them to engage with broader

themes, instead tasking students with following mechanical instruction. Other resources, such as blogs, often follow suit with exercises such as “Draw a Scallop Shell in Six Steps”, featured in “Toadhollowstudio.com”, detailing the specifics of drawing a scallop shell. While cleanly designed, this resource is also limited in its adaptability, offering very rigid, step-by-step art making processes with little reference to themes or topics. While the training of technical skill is still valuable, contemporary art education seeks to go beyond mechanical instruction, engaging the student with themes such as identity, social justice, and interdisciplinary approaches, among others. This is often prioritised in contemporary art education, as it gives students the space to develop technical and cognitive skills in parallel (Stuart, 2022, pp. 236-237)

When it comes to more relevant and reliable art education resources, one might consider sources such as, The National Gallery of Art (<https://www.nga.gov/learn.html>), The Met Museum (<https://www.metmuseum.org/learn/educators/lesson-plans>), or the Getty Museum ([https://www.getty.edu/education/teachers/classroom\\_resources/](https://www.getty.edu/education/teachers/classroom_resources/)). All of which offer valuable materials and lesson plans aimed at supporting art educators. These sources have the added assurance of being reliable due to their institutional affiliations however, the topics and techniques covered by these resources are very broad, offering very shallow insight into given themes. Despite the deficiencies in the depth of content, these sources present themselves in a coherent and aesthetically pleasing way, being valuable sources of inspiration when it comes to the aspect of website design.

### **2.5.3 Resources Focused on Drawing**

While there is a wealth of various resources available for art education, it is worth noting that the depth of these resources may vary. Recognising the value of drawing as a fundamental aspect in visual art, another search was undertaken, this time focusing solely on resources dedicated to drawing. Unfortunately, it was immediately noticeable that many of the resources focused on developing artistic skill through the practice of drawing require one-time payments or subscriptions, offering only rudimentary, basic lessons for free. A few examples include Proko.com, Drawspace.com, and Thevirtualinstructor.com. The few that do not require payment, are often badly designed and follow the earlier mentioned trend of being highly rigid and difficult to adapt by providing basic, step-by-step instruction. A few notable examples are:

- <http://www.drawingcoach.com/>
- <https://easydrawingguides.com/>
- <https://dragoart.com/>
- <https://artforkidshub.com/how-to-draw/>
- <http://www.artgraphica.net/>

Seeing this lack of free quality resources means that there is a space to be occupied. While existing free resources do not cater a high enough level of quality and ease of use, the creation of a resource focused on drawing can fill those gaps by offering contemporary, comprehensive instruction through various themes. A sense of community was also seen to be missing throughout these resources. The creation of a dedicated resource could possibly make use of discussion boards, fora, or social media groups to engage in the collaborative sharing of resources.

### **3. Methodology**

#### **3.1 Introduction**

This project stems from the researcher's interest in the value of drawing as a tool for the exploration of personal and external subject matter. With contemporary artists constantly innovating and going over the boundaries of conventional art practice, it is imperative for art education to keep up. In secondary education, there are many missed opportunities for the fruition of interesting subjects and techniques to be explored by students through drawing. Consequently, it was the researcher's intention to produce an open access compendium of drawing exercises to be used as reference by student and educator, be it for personal study or the creation of lesson plans. With the visitor's convenience in mind, the website was designed from scratch following a clean and coherent interface, categorising resources by their main attributes. The website's main goal is to present a compilation of exercises and resources that can be used and adapted by educators, while also offering the possibility of communication. This platform for communication is integral to the future uses of the website – as it allows the further development and sharing of resources.

The research methodology employed in this study follows the guidelines of the American Psychological Association (APA) 7<sup>th</sup> edition style. This includes the citation of sources and formatting of references throughout the entire dissertation.

#### **3.2 Artist, Researcher, Teacher**

The term 'artist researcher' refers to an individual whose research is informed by their artistic practice. The artist-researcher combines inquiry and practice, therefore allowing an approach that encompasses multiple perspectives. The chosen practice can take on many

forms, however what remains true is the back and forth between hands-on application and scholarly study (Thuc, 2022). In this project, the creative practice took on the creation of exercises and the website's visual design, while the research involved the gathering, selection, and adaptation of exercises from reliable sources.

Seeing how the project aims to function as a resource for educators, it was also important to merge the role of the artist-researcher with that of the teacher. In taking the role of the teacher, it is imperative to withhold a degree of one's own convictions and interests, and to imbue these beliefs within the profession. Doing so will allow the educator to uphold a certain vivacity when it comes to imparting content and instances of experiential learning (Thornton, 2012). Keeping in mind the main scope of the educator, appropriate exercises and resources pertaining to drawing have been compiled together in a convenient 'handbook' style website. This was done to ensure that educators would have at their disposal exercises that are interesting and effective. In hopes of fostering further adaptation, the exercises are left mostly open, acting as guides, designed to encourage educators to add their own twists when put in practice, therefore staying true to the previous statement.

Through the dynamic synergy of these roles, one can achieve a more holistic approach towards teaching and learning, creating an amalgam of creativity, structure, and knowledge. By having the educator engage with their own practice, new insights and approaches can develop through reflection and analysis which, in turn, help inform the educator's pedagogy. These developments can then be further expanded upon in the form of exercises and teaching methods, ultimately enhancing the student's learning experience (Thornton, 2012).



### **3.3 The Value of Practice Based-Research**

Practice-based research projects offer a unique approach to exploring a subject or research question, as they are characterised by flexible and adaptable processes. Such projects embrace a trial-and-error approach, allowing practitioners to actively pursue and document any emerging developments and insights, both through practice and theory. This intuitive aspect enables the growth of personalised approaches through ongoing practice and analysis (Dallow, 2003). It is difficult to confine practice-based research to specific parameters or descriptions, due to the diverse range of individualised processes it encompasses. However, a common element among practice-based research projects is the creation of an “artifact”, as a tangible outcome or manifestation of the research journey (Candy & Edmonds, 2018, p. 66). This artifact serves as a concrete representation of the undertaken research and practice throughout a project.

The choice to adopt a practice-based research methodology is often prevalent when it comes to creative disciplines, as this mode of inquiry allows the researcher to follow a structured, yet unique methodology that is shaped to fit the needs of the project. Those who undertake a practice-based approach are often practitioners who use their hands-on skills to generate and bring ideas to fruition. As mentioned by Dewey *“The artist does his thinking in the very qualitative media he works in, and the terms lie so close to the object that he is producing that they merge directly into it.”* (Dewey, 1934, p. 16) This implies that while art cannot be accurately pinned down or defined, artistic practice can be merged with structure for further academic exploration, bridging the gap between practice, research and evaluation. For this reason, it was decided that the project would most benefit from adopting a practice-based methodology. Crooke & Olswang (2015), highlight the importance

of there being two roles in conducting practice-based research, that of the practitioner, and that of the researcher. This partnership between the different roles allows the research to flourish by combining the researcher's systematic investigation and the practitioner's expertise of application. While Crooke & Olswang (2015) are referring to two separate entities working together, this research project was undertaken by a singular researcher. As such, in hopes of achieving the best possible outcome for the project, the researcher took on both roles, engaging in constant back and forth through practice and research. As the researcher, it was important to explore existing exercises, concepts and practices in art education. Simultaneously, as the practitioner, there was the adaptation of exercises and creation of the online platform. By intertwining theoretical knowledge and practical experience, it was ensured that the resource is both theoretically robust and practically engaging.

### **3.4 The Research Question: Exploring Mark-Making: Researching Approaches to Contemporary Drawing**

Since its discovery, drawing has been present alongside mankind every step of the way. Despite the evolution of materials and tools, the underlying principles of drawing have remained consistent to throughout history, it can, and has, been used to communicate, document, and express oneself. "This further implies that drawings are an optimal solution for representing objects under time pressure and other constraints: they are both extremely economical to produce and brutally effective in inducing visual recognition." (Casati, 2019, p. 441) Drawing can also be used to enhance problem-solving skills through a process that makes one act and, reflect on these actions.

“The act of drawing can be rapid and spontaneous, but the traces that remain are stable. The designer can examine them at his convenience, the speed of the action can be changed at any time, the designer can slow down, to think about what he is doing (Schön, 1993).” (Cicalò, 2020, p. 43)

Fundamentally, drawing is making lines and marks in different arrangements, meant to communicate or represent ideas. (Speed, 1913) Contemporary artists continue to explore their involvement with the world through drawing, each offering different contexts and perspectives. “We believe the artist’s ‘thinking hand’ is capable of addressing, in both immediate and protracted ways, any subject the world might care to provide” (Chorpening, et al., 2020, p.8) Being aware of the intrinsic value of drawing is what drives this project.

By focusing efforts on the exploration of drawing and mark-making, this project will be able to provide a focused and in-depth dive on the possibilities of drawing. The compiled resources predominantly feature approaches by contemporary artists and sources to keep the work as contextual and relevant to the present day as possible. Exercises which might not be deemed contemporary yet, still integral to the development of one’s drawing skills, have been selected and adapted to fit the needs of the contemporary student.

### **3.5 Web-Based Educational Resources**

Lesson planning is perhaps the most important ‘weapon’ in the educator’s arsenal, as having effectively planned lessons facilitates student engagement, thus creating meaningful learning experiences (Butt, 2008, pp. 1-2). The digital age has changed the methods used by educators in the creation of said lesson plans, with the internet becoming a trove of valuable sources for inspiration (G.Sawyer & Myers, 2018). Seeing how this contemporary and relevant method of communication is able to easily connect educators with resources

(Sprawls, 2010), presenting this project's resources through a website was the most advantageous choice.

The website features an assortment of exercises that range from the essential skills of drawing to experimental exercises, aimed to develop creativity, self-expression and imagination. The exercises were carefully selected based on their relevance towards the enrichment of the student – they have been adapted and simplified to ease apprehension, while also including relevant, contemporary sources of inspiration and points of reference.

Visual perception plays a large part in the delivery of content, the Gestalt approach for instance involves principles such as continuity, similarity and closure among others, all used in conjunction to facilitate sending a message to the site's visitor (Bedir, et al., 2010). This was largely the theory followed in the creation of the website, being designed and built from scratch. The aim of the design was to present content in a visually pleasing and comprehensible manner, which remains cohesive throughout the entirety of the visitor's journey on the website pages. This ensured ease of access, and user-flow. The website's text addresses the visitor directly, guiding them through the exercise as if they were the student. This was done intentionally, to further encourage the educator to also get involved in the activity, perhaps on their own time. This would be especially useful for art educators, as showing students a physical example is extremely helpful for the student.

### **3.6 Selecting, Adapting and Generating Resources**

Having established the significance of drawing as a skill and tool that is useful to everyone, not just artists, it is also important to mention the decline in quantity and quality in drawing courses around the world. According to Simmons (2021), this is largely due to up-and coming art educators not training their drawing skills with as much rigour as was done in the past

(Simmons, 2021, as cited in Burton, 2022). This project seeks to promote the practice of drawing by developing and sharing valuable resources meant to inspire the practice and pedagogy of other educators.

Even though Wacker (2016) discusses lesson plans meant for musical instruction, his words undeniably stay true with every other discipline: “It seems misguided to discuss lesson preparation without mentioning the importance of selecting good repertoire. This is the first (and perhaps the most important) step to preparing for any lesson.” (p. 34) To achieve a satisfactory level of competency, the project took off with the collection of data from reliable sources, most prominently books focused on drawing. A key element in the search for sources was their relevancy to the practice of drawing. Although drawing remains a vast subject, this helped narrow down the sources, thus ensuring better quality. In doing so, the research began with homing in on ‘traditional’, tried and tested methods that teach the basics of drawing. This included sources such as “The Practice & Science of Drawing” (1913), by Harold Speed, and “The New Drawing on the Right Side of the Brain” (2014) by Betty Edwards, among others. Gathering information that is acknowledged widely throughout the world of art education ensured the project had a solid foundation.

Scouring through the already established resources, it was found that a number of similar subjects, techniques, and exercises, have been tackled in various ways, meaning that the value of these exercises has been recognised by many who deem them essential to the learning practitioner (Rockman, 2000). This led to a set of fundamental exercises that were selected for adaptation in the project, which included the practice of drawing from observation, the study of mass and volume, and the use of line (Speed, 1913) for instance. The project was influenced by these widely supported practices without compromising the

experimental nature, as exercises that make use of unconventional techniques, materials and concepts were also included.

While not specifically tailored for educational purposes, the research was extended to a few notable resources such as, “A Companion to Contemporary Drawing” (Chorpening, et al., 2020), “Vitamin D2: New Perspectives in Drawing” (Perry, et al., 2013), “Pushing Paper: Contemporary Drawing from 1970 to Now (Seligman, 2019), and “The Drawing Ideas book” (Stanfield, 2019). These texts were found to be valuable due to their relevancy to contemporary artistic approaches, providing the project with the diverse insights and perspectives of multiple living artists. This ultimately served to enrich the project with a broader understanding of the current contemporary landscape and its potential applications in an educational context. Even though the mentioned resources are not of pedagogical nature, they feature unconventional techniques, experimental materials and alternative concepts that expand the traditional boundaries of drawing, hence being valuable sources for inspiration and ideas.

The selection of exercises was primarily concerned with gathering information pertaining to drawing. As such, exercises that focus on other disciplines have been deliberately omitted, resulting in a more focused research approach. When choosing the exercises to be adapted, it was essential to maintain a reasonable level of difficulty as the website is designed for individuals within the range of secondary and primary schooling. Knowing this, it was crucial to not incorporate overly complex techniques like the Bargues technique for instance, (insert reference), which involves rigorous calculation and skill to generate drawings that are as proportionally as close as possible to the reference. While this may be of interest to a seasoned artist, beginners may find it disheartening, hence its exclusion. It was also made a

point to include exercises that engage the learner with techniques that can be used and applied in multiple situations therefore, exercises that focus solely on replicating or copying one specific subject without understanding, were also not included.

Any rote exercises were deliberately eliminated from the possibility of being included in the project, due to their repetitive, monotonous mechanical actions that do not encourage deeper understanding and are not as effective in fostering creative thinking. This includes exercises that monotonously train shading and hatching within boxes, repetitive pattern drawing, tracing exercises, copying or replicating famous artworks and fill in the blank style exercises. These exercises remove the opportunity for personal expression, critical thinking, and individual artistic growth, which is why they were not expanded further upon throughout the project.

Figure 11 illustrates an exercise depicted in Collier's "Form, Space, and Vision" (1963) that

FORM II STRUCTURAL FAMILIES: OBJECTS OF MASS AND THE STRUCTURE OF VOLUME

how their form and weight and space displacement are apprehended through observation, then one does discover a common structure characteristic which is effective in explaining them in drawing. This structural characteristic operates in a way very different from the skeletal limbs of the first group. See Fig. 4-2, which shows the natural contour line in a piece of wood.

Let us call this common structure characteristic for objects of mass the "continuous contour line." It moves without any break over and around the planes and curved surfaces of a solid form object, constantly making a progression in its exploration of surface and surface inclination (Fig. 4-3). This contour line is both imaginary and real. For many people, as their eyes travel over the surface of a form, they trace "lines of information" relevant to the surface under observation rather as if the tips of the fingers were exploring the form. In some cases, the tactile and the visual senses are so intimately attuned that it is possible to "feel" a surface on one's fingertips merely by intensive looking. The contour line, traveling over and around the surface, is apprehended imaginatively even when it disappears from view around the other side of the object. The following illustration is a good example of this inter-operation of the senses. If you were asked to estimate the weight of a watermelon placed before you, your eyes would travel over the surface, appraising the swell and form of the surface, to judge the total mass or weight. They would repeat their assessment on the side that is out of sight; and at the same time, you would be imaginatively "feeling" the heaviness of the melon in your hand. The continuous contour line does all this with an object of mass, *entirely through drawing*. It defines solid form as these different levels of perception, sight and touch, work together.

At this stage, a complication occurs, inasmuch as the title of this section refers to "the Structure of Volume," for volume has a dual role. Volume denotes the space occupied by solid form or mass but it also signifies defined regions of space. Volume

FIG. 4-2  
Photographic magnification of a small wood piece. The contour delineation of the mass is well shown. This photograph could illustrate planes and curved surfaces (Form V) and become an aerial view of a rocky canyon. It is only a question of scale. (Photograph by Wayne Bitterman)

FIG. 4-3  
A good, natural example of an object of mass whose form is defined by a continuous contour groove. Notice how the light and shade assist the groove in our perception of the mass.

FIG. 4-4  
A hole. This simple, round stone is made the more significant because, through the hole, we become aware of the other side.

FIG. 4-5  
Compare this shell with the human ear. It is an object which defines space-volume most delicately.

FIG. 4-6  
FROG EATING A LIZARD  
Eduardo Paolozzi  
Bronze sculpture. On skeletal limbs stands this fearsome form of mass and volume.

focuses on developing skills related to the understanding of mass and volume.

Immediately, one can notice how the original exercises and accompanying texts were often complex and rigid in nature.

While these resources hold significant value, their complexity may present

challenges for educators who seek

practical materials, thus limiting their

Figure 11: A scan of page 44 from "Form, Space and Vision", (1963), By Graham Collier Illustrating an exercise on Mass & Volume (Collier, 1963, p. 44)

ability to implement the exercises effectively for their students. Recognising this issue, the exercises featured in the project underwent a process of adaptation to provide more concise, comprehensible, and flexible guidance.

Figure 12 illustrates an example of this adaptation, wherein the exercise aims to engage with the learner by providing the core concepts, while providing ideas for further experimentation. By providing simplified, clearer instruction, the adapted exercises aim to enhance accessibility and ease of implementation for educators, acknowledging the importance of providing educators with practical and readily usable tools. The adaptation of the exercises in the project aims to maintain the core concepts, objectives, and knowledge of the original exercises, while giving further possibilities for flexibility, experimentation and customisation.

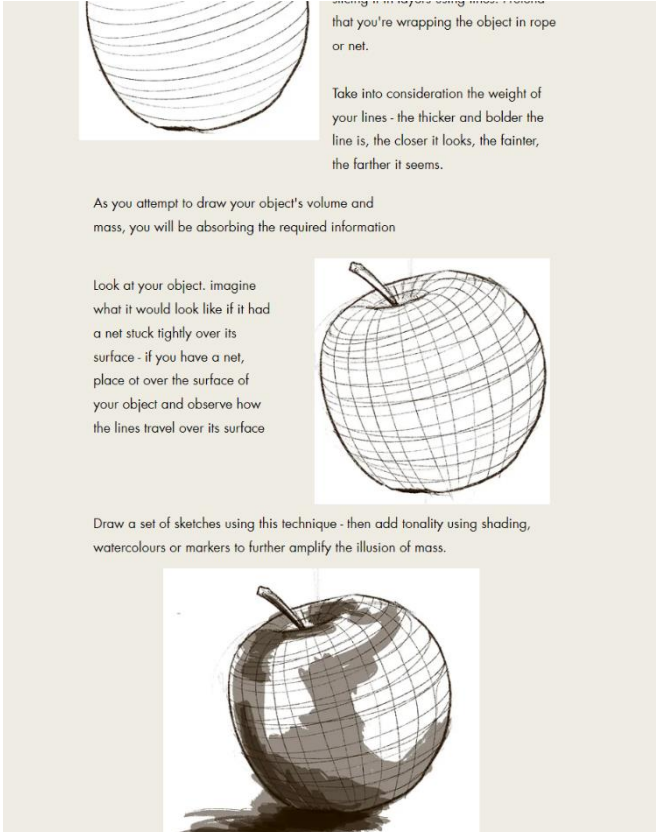


Figure 12: Screenshot from the website, featuring a segment from the "Mass and Volume" exercise.



In an effort to provide visual aid, most of the exercises have also been illustrated through drawing by the researcher, an example of this can be seen in figure 13. To view the whole collection of drawings made specifically for this project, refer to appendix 3 on page 111.

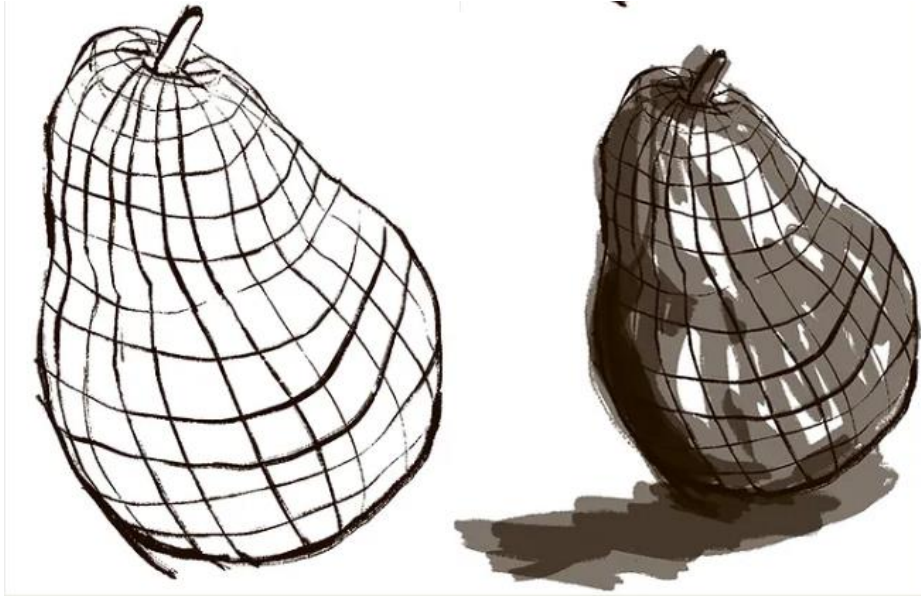


Figure 13: Screenshot from another segment of the "Mass and Volume" exercise found on the project's website.

### **3.7 Categorisation**

Online disorientation is a common phenomenon that has existed since the creation of web navigation, and it refers to the confusion users may experience while navigating websites. It is often attributed to poor design choices, unclear structures, or an overwhelming amount of information (Webster, et al., 2006, pp. 662-663). To ensure a functional and enjoyable user experience, websites must adhere to fundamental web design principles, most importantly stability, functionality, convenience, and aesthetics (Geng & Tian, 2015, p. 84). This section focuses on the approach taken in the categorisation of exercises, an important aspect in providing the viewer with a functionally convenient online experience.

Functional convenience refers to ease of access that helps users interact with the website in a way that is efficient. This is most notably achieved through a streamlined, clear and intuitive navigational path. Since the website covers a vast array of different techniques, methods and exercises related to drawing, it was imperative to structurally organise its components in a way that offers clear and coherent pathways for the user, thus increasing efficiency and ease of use. The exercises have been classified under distinct categories based on thematic similarities, artistic concepts and specific drawing techniques. This includes category titles such as “Line & Mark Making”, which encompasses exercises focused on the exploration of various line and mark techniques, and where one can find exercises such as “Continuous line drawing” or “Blind contour drawing”. Other categories follow suit by grouping related exercises together under thematic titles. By providing clear and distinct categories, user navigation is facilitated, enabling quicker access to exercises that align with the user’s interests and artistic goals. Figure 14 depicts one such category found on the site

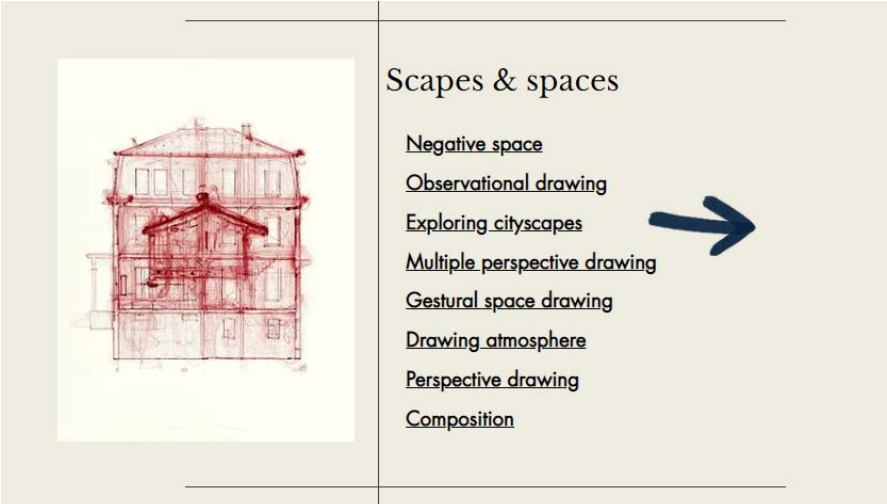


Figure 14: Screenshot featuring the "Scapes and Spaces" Category on the website.

## **4. Discussion: Developing the Website and its Contents**

### **4.1 Introduction**

This section discusses the motivations behind the project and the processes that led to the creation of the resource. Although this dissertation study is of practical nature, adequate research was still required to guide and support the choices made throughout the creation of the resource. The research identifies the value of online resources for the contemporary educator and addresses the problems of existing online resources. It advocates the need for these resources to adhere to high standards (Porcello & Hsi, 2013), and attempts to contribute to the expansion of online educational resources.

The study also highlights how drawing is an important technique relevant to all art forms, and that learning to draw can be of value even to those who do not seek to become artists. Therefore, the study resulted in a functional and user-friendly website that compiles high-quality resources relevant to drawing. While it does not present new empirical findings, the project aims to act as a valuable resource and tool with the possibility to enhance the educator's practice and lesson development. The website currently features thirty-nine varied exercises related to drawing, several artists references, and a number of ideas for themes and concepts to tackle in class.

### **4.2 Aims of the Project**

This project seeks to contribute towards the expansion of resources for art educators. It also highlights increasing relevance of digital literacy, with many institutions now requiring educators to possess the related skills (Masenya, 2021). Knowing that up-and-coming educators essentially must be digitally literate to some degree, the project presents itself

online, a space that continues to be the first source of information for many around the globe (Kurniasih, et al., 2018).

Due to art being an extremely vast and broad subject, the study focuses on educational resources related to drawing. Despite technological advancements, drawing by hand can be seen to be at the foundation of many other artistic practices, hence its importance (Alcorn, 2015). The resulting project tackles these problems by providing an online platform that features a multitude of quality exercises. The project aims to provide educators with a valuable, easily and freely accessible resource that can be used to develop and enhance lesson plans. By providing educators access to this resource, the website aims to improve the overall quality of one's pedagogy and practice, better preparing themselves and thus giving students more possibilities of meaningful learning. Additionally, the project seeks to create a platform where educators can connect with each other and share lessons and ideas, potentially helping each other.

### **4.3 Significance of the Project**

The significance of this study lies in its contribution to the field of art education by focusing on the development of a set of drawing exercises that aim to train fundamental skills and foster creativity. Drawing was specifically selected as the basis for the resource as it has been recognised not just as a means of document and recording, but also as a method for thinking, observing and experiencing the world. In addition to a compilation of resources, the resulting project also offers a forum through which educators can communicate and contribute towards further expansion of the resource. The resulting project provides an easily accessible, convenient platform adequately equipped with resources and possibilities

for communication that strives towards the expansion and improvement of art education practice.

#### **4.4 Development of Resources**

“An art lesson is not a lecture, so why plan for it as a speech?” (Szekely, 2006)

Having established the importance of drawing, it was important to begin researching the relevant exercises in credible and reliable sources. This included well-known books based on the practice drawing, such as “Creative Drawing” By Howard J.Smagula (2000), and “Form, Space and Vision” (1963) by Graham Collier, serving as a starting point and helping to identify the key skills and concepts that should be addressed in the exercises. Additionally, books that feature contemporary artists were also used in the process of harvesting information, such as “Hyperdrawing, Beyond the Lines of Contemporary Art” (2012), by Phil Sawdon and “Vitamin D2: New Perspectives in Drawing” (2013) published by Phaidon.

The selection of resources was based on the relevance to the practice of drawing and it is important to note that the choice of exercises are not intended to teach the learner to draw a particular object, but rather to develop and improve overall drawing skills. As such, it was made a point to prioritise aspects that can be applied to any subject matter, such as observation, line, tonal value, and composition among others (Speed, 1913). While practical training is important, it was also deemed necessary to include exercises that challenge the learner’s creativity and imagination. The gathered information was thoroughly reviewed, ensuring that the chosen exercises would be appropriate for the use of educators. Exercises that were seen to be overly complex, too simple, or required specialist equipment, were either excluded or modified to fit the needs of regular educators.

Adaptation is an important concept in education, it refers to the practice of selecting, omitting, adding, replacing, or revising content. Educators are often required to adapt lesson plans and strategies to fit the needs of the classroom, often, even official curricula are tweaked by teachers, as they attempt to find what works and what doesn't in their own contexts (Nalbantoğlu, 2021). Similarly, the process of adaptation that was undertaken in this project involved simplifying instruction and breaking down exercises into smaller steps, as the original versions of most of the exercises were seen to be too lengthy and complex, whereas the aim of the project was to make things clearer, simpler and easily approachable. Educators seemingly see more value in having the ability to adapt and modify lesson materials, rather than being required to follow heavily scripted instruction (Fogo, 2019). Therefore, throughout the process of adaptation, it was made a point to present the content in a way that would not restrict the educator following along to a highly specific path, instead encouraging even further adaptation by offering multiple possibilities and suggestions. It is good practice for educators to incorporate examples from art history to support their lesson, even in other subjects (Litz, 2020). For this reason, several artworks and artists related to the specific exercises have also been included along with the exercises, making the resource even more convenient.

#### **4.5 Choosing a Method of Publication**

Initially, the project was intended to become a printed handbook, as despite technological advancements, physical books can still be seen to hold a great degree of value and enriching qualities (Stratford, 2018). It is also understood that the tactile element that comes with a physical book can have a profound impact on the way the reader becomes involved with the content of said book (Genette, 1997, as cited in Strnad, 2021). The initial choice to pursue

the handbook format lies in the medium's immediacy. It is widely acknowledged that a handbook is usually small, light, portable and used for quick referencing, often offering valuable information on the go. Typically, handbooks are focused on specific topics, increasing their practical use.

Despite the advantages of physical material, one also cannot deny that technology continues to ever-increasingly be an integral component in contemporary education (Lai, et al., 2022). This means that many educators around the world have access to the internet and online resources. Physical resources can constrain the individual to either having to make a purchase (which is not always feasible), or to have to find a library that owns a copy. Online resources on the other hand, can be accessed from anywhere through a device that has internet at greater convenience, effectively blurring the boundaries of physical distance.

The use of the internet and search engines continues to increase daily. For better or for worse, Mankind has developed an almost symbiotic relationship with the internet, with statistics showing that search engines such as Google process upwards of 99,000 searches every second (Mohsin, 2023). Many individuals turn to the internet as a source of information for all problems, asking multiple questions to facilitate their understanding of a specific subject (Jati, et al., 2021). Thus, publishing content on the web saves time, facilitates access and is convenient for the consumer (Gennaro, 2016) . Publishing on web-based platforms is also seen to be advantageous for the publisher when compared to print, as the cost is much lower, and the reach can be much wider (A.Fleming-May & Green, 2016). And perhaps the most advantageous element that web-based publication brings to the table is the possibility for the resource to be amended, improved and updated constantly. In view of

these aspects, it became clear that publishing the work online would be the best option for this project.

#### **4.6 Why the Need for Another Educational Website?**

As highlighted by Savin (2020), a major challenge faced by contemporary educational systems is to simultaneously increase access and improve the quality of educational resources. While it's impossible to completely solve these problems, the weight of this daunting task can be diminished by implementing technology. Savin continues to mention how the growth of online education is tightly linked to advancements in technology, and with constant improvements, online resources are able to provide greater accessibility, easy distribution and possibilities for communication between educators. While there are many educational websites that cover broad ranges of topics and subjects, a quick Google search will let one know that when it comes to resources related specifically to drawing, it is difficult to find an all-in-one resource that is coherently put together for the benefit of

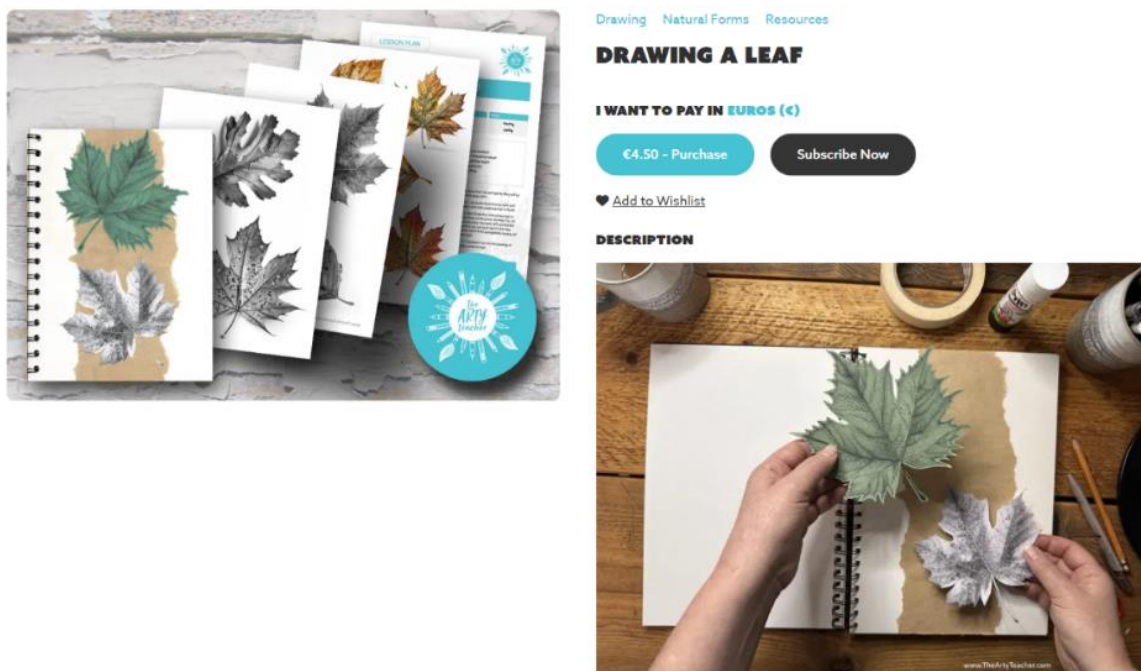


Figure 15: 'Drawing a leaf exercise, locked behind a paywall (Crowther, 2023)



educators. Web pages that do have an abundance of resources, are either accessible only through payment or are badly designed. These websites often feature exercises that instruct students on how to draw something specific, instead of imparting knowledge about how core elements can be applied to any subject matter.

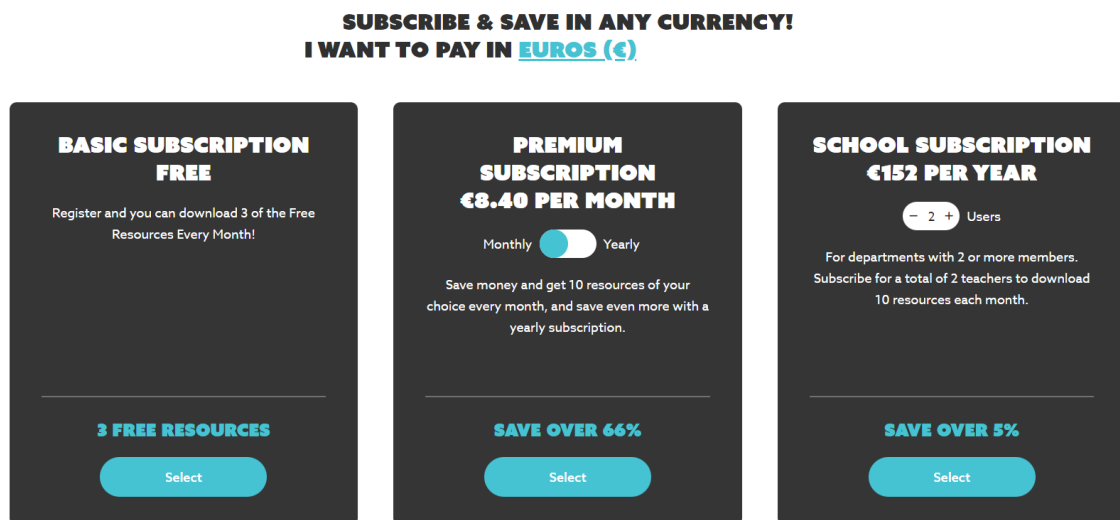


Figure 16: Subscription model for 'The arty teacher' resources (Crowther, 2023)

Educators are known for having piles of folders and binders, full of lesson plans and exercises and, while the number of plans being uploaded on the internet continues to increase, much of what is uploaded is often disorganised and difficult to comb through. Tucker (2011) explains how simply following lesson plans does not turn inexperienced teachers into professionals, however, he also mentions how online resources can serve to lighten the load of individuals new to the profession. This remains true throughout the project, as the website does not aim to professionally train educators, instead seeking to augment their practice. By making use of already-existing resources, educators have the possibility to slightly decrease their workload, allowing them to focus their energy in developing more interesting lessons and exercises. For this reason, the exercises featured in the project were designed to encourage educators using the site to further adapt the lessons

by including their own elements and characteristics. In an effort to contribute towards the expansion of free online resources, this project collects a series of exercises and resources in a convenient package, aimed at educators who wish to diversify or add on to their existing repertoire of lessons.

## 4.7 Creating the Website

The decision to create a web-based platform for the delivery of the resources and content was crucial in ensuring easy access for educators. This meant that the platform would have to be adequately designed to cater for visitors. Therefore, the process of creation was initiated by researching already existing published websites that are related to education, as

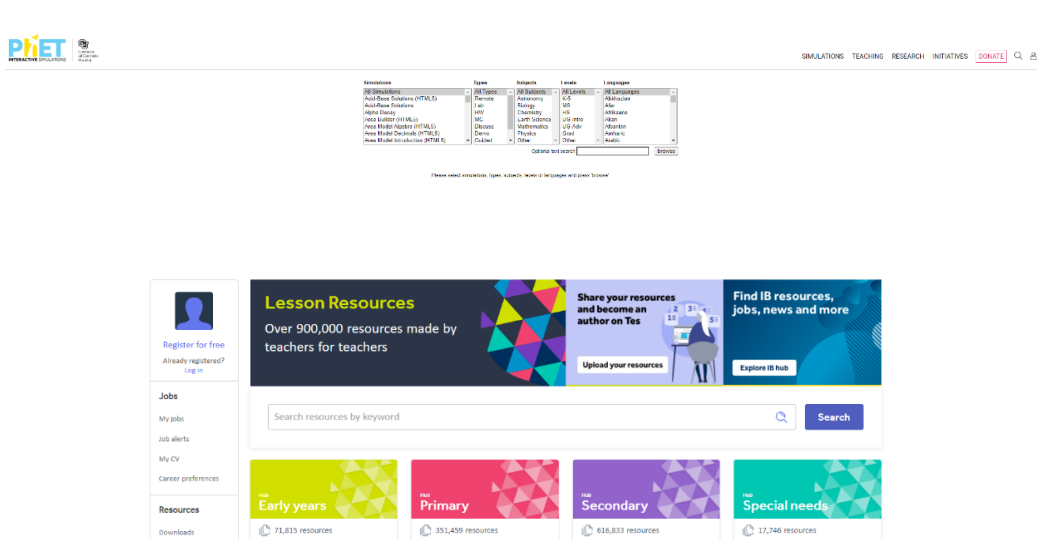


Figure 17: Screenshot from 'Phet.com', a website meant for science education. (Phet.com, 2023)

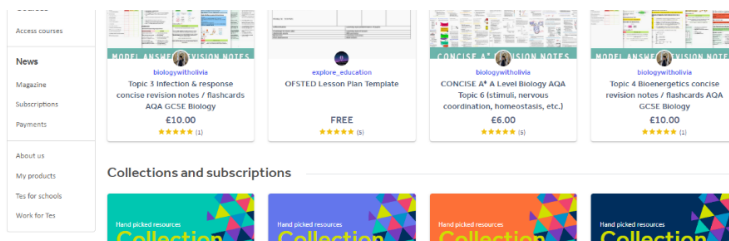


Figure 18: Screenshot from 'tes.com', featuring paywalled lesson resources. (Tes.com, 2023)

this would better inform the study about what works, what doesn't and elements that can be improved upon.

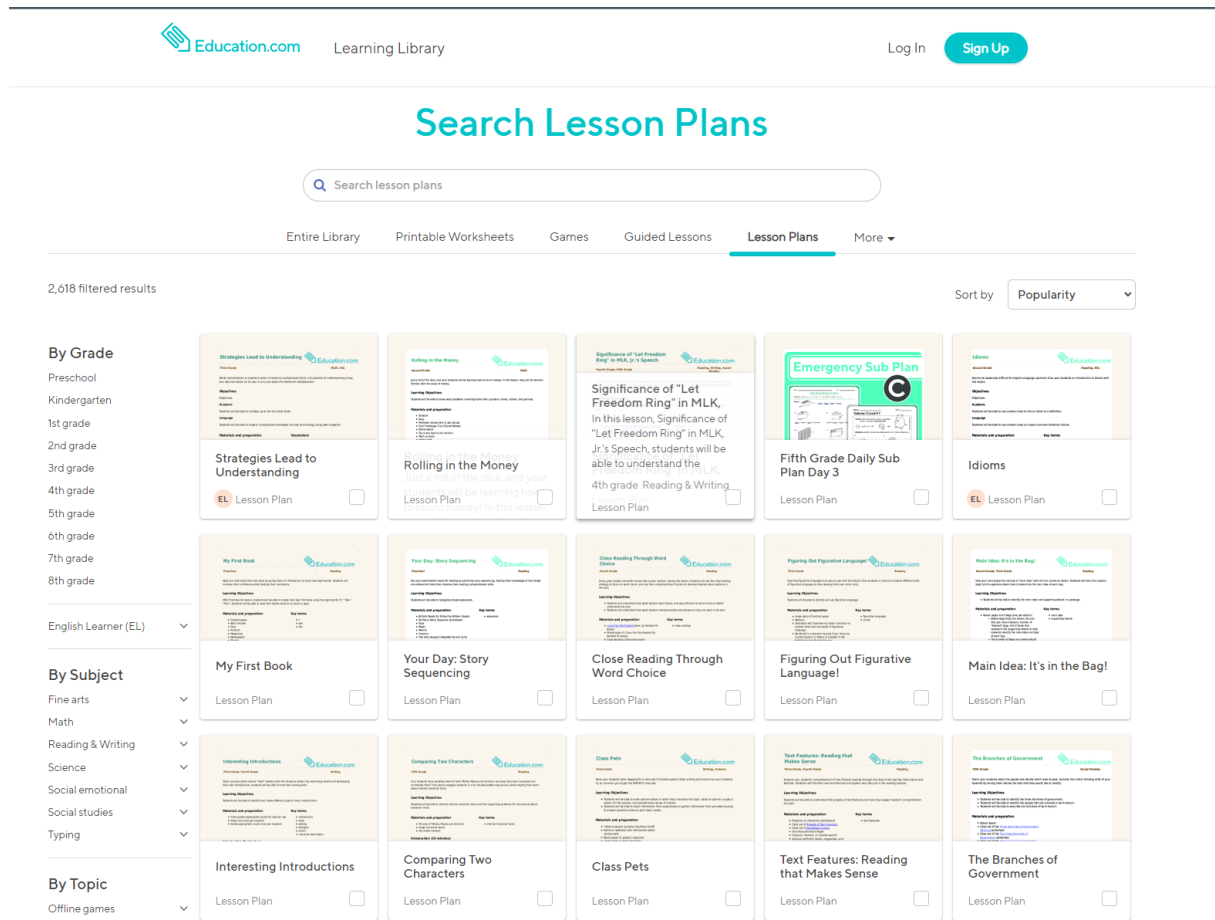


Figure 19: Screenshot from 'Education.com' featuring a number of lesson plans (Education.com, 2023)

As can be seen in figures 17, 18, and 19, many of the existing websites intended for educators are often underwhelming or overwhelming, having little to no sense of clean, cohesive web-design, or offering too much information in one go. Nowadays, websites are commonly used to communicate ideas and information, however research has shown that the design of these websites plays a crucial role in either increasing or decreasing visitor usability (Tichindelean, et al., 2021). In hopes of ensuring this project's website would engage and retain visitors as much as possible, literature pertaining to web-design was reviewed. This resulted in the choice to follow the Gestalt theory (visually illustrated in figure

20), which suggests that the human brain tends to perceive the unified whole, rather than the sum of its parts (Cali, 2020). This theory can be applied to web-design, wherein principles of symmetry, similarity and continuity are emphasized (Kapllani, 2020), and can be used to positively affect the experience of the visitor.

## Gestalt Principles



### Good Figure

Objects grouped together tend to be perceived as a single figure. Tendency to simplify.



### Proximity

Objects tend to be grouped together if they are close to each other.



### Similarity

Objects tend to be grouped together if they are similar.



### Continuation

When there is an intersection between two or more objects, people tend to perceive each object as a single uninterrupted object.



### Closure

Visual connection or continuity between sets of elements which do not actually touch each other in a composition.



### Symmetry

The object tend to be perceived as symmetrical shapes that form around their center.

Figure 20: Visual representations of the Gestalt principles (Capcan, 2023)

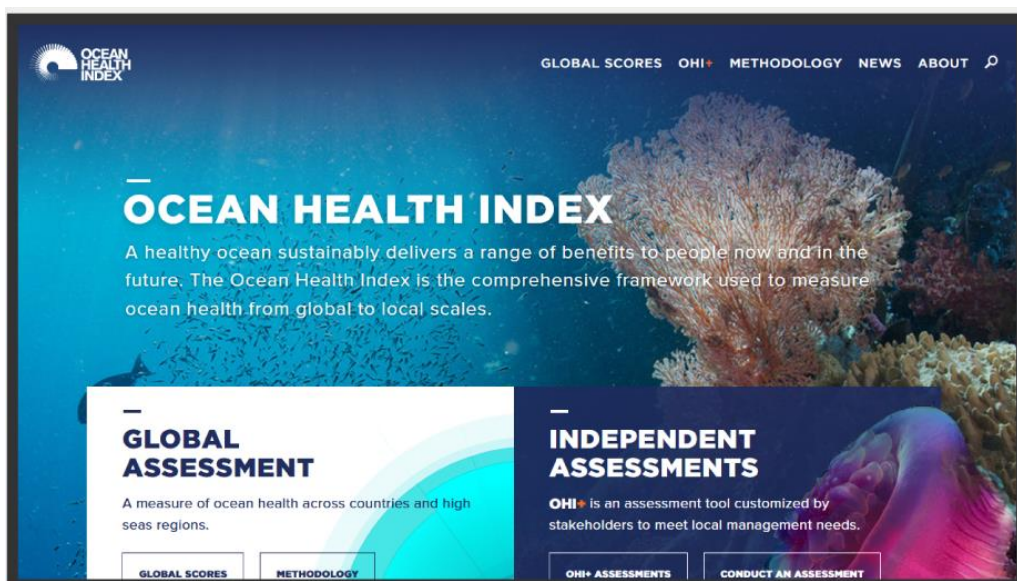


Figure 21: Screenshot from a website making use of gestalt principles (Ambreen, 2019)

Unfortunately, the researcher does not possess the knowledge to code the website using HTML, which resulted in having to use WIX, a website builder. Unlike HTML, website builders use the drag and drop model, which restricts the user to a certain set of tools and options for customisation (Nguyen, 2020). However, this did not hinder the project's delivery and content, as the website builder that was used had enough facilities for the scope of the project.

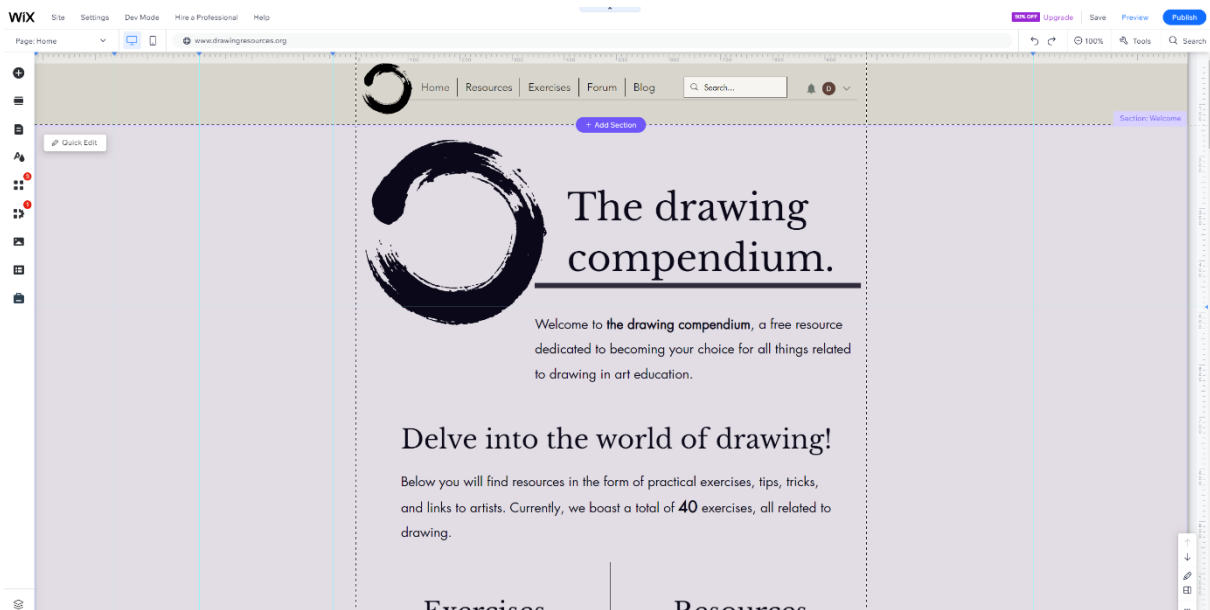


Figure 22: Screenshot of the project website's homepage under construction

While Fullick (2016) speaks about the bad design of university websites, similar bad design choices can also be found on sites intended for education, as was seen earlier on. There are many factors that determine a good user experience throughout a website, such as usability and aesthetics (Tella, 2020). Tella (2020) goes on to mention how usability refers to correct functionality and efficiency, while aesthetics refers to the general beauty and balance in aspects of design. Both elements were prioritised throughout the process of creating the website, as the pages aim to be efficient and functional, while also being aesthetically pleasing. The process of creating the website was guided by hands-on practice in the design of the website, and continuous testing. Each page was designed separately, yet it was

important to be coherent throughout all the pages remaining in line with the Gestalt principles. Reaching a satisfactory design and functionality for the whole website took multiple attempts and iterations that spanned over the course of the scholastic year. Refer to appendix 2 on page 79 for a series of screenshots detailing the development of the website.

As observable in Appendix 2 the design of the website was a lengthy process, many elements were modified, removed or added in an effort to make the visitor's experience as intuitive and as pleasant as possible. Some of the core aspects were even changed, as originally, there was the intent to categorise exercises in relation to artists, hence the 'exercises inspired by artists' button in previous iterations of the menu. This was seen to be counterintuitive, therefore it was removed, and the exercises have been categorised by their main attributes, such as line and mark making, mass and volume and so on. The iterative process of designing and refining the website ultimately led to a finished design that meets the requirements of the proposed project by delivering content in a clear, simple, and coherent manner.

#### **4.8 Sharing Resources**

Sharing educational resources is not a novel idea, however, the way content is shared is constantly evolving and transforming, with online communities now being able to impart knowledge from the other side of the globe (Littlejohn & Margaryan, 2010). Sharing lesson plans and resources has long been seen as beneficial, so has the potential of the web to be used as a vessel to do so as mentioned by Koszalka et al. (1999), "With the advances in Internet technology, many universities, educational and government organisations, and individual teachers are publishing lesson plans on the World Wide Web." (p. 144) As widely

acknowledged, since then, the prevalence of the internet as a tool has only increased, and with it, the possibilities for education have expanded. Taddeo & Barnes (2016) define the 'school website's', purposes as "Enable and enhance teaching, learning, communication and innovation; connect and engage communities by facilitating the exchange of information, ideas and resources; support the organisational and functional operations of a school." (p. 421)

While the project cannot be considered a school website due to not having any affiliations, it nonetheless aligns itself with the other mentioned aspects, as it seeks to engage communities of educators and learners through the sharing of resources. Taddeo and Barnes (2016) go on to mention the gap that an online platform can be used to bridge, highlighting the increasing awareness about the benefits using a website can bring to education. This project aims to go beyond simply imparting content, as within the website, a discussion forum has been implemented. The forum is a valuable addition to the online platform, due to its capacity to act as a dedicated space, creating channels of communication between educators, encouraging the sharing of resources and ideas.

By using the forum, educators who visit the site to harvest information for their own lessons, can contribute to the further expansion of the resource, for other educators to find. In the art classroom, students can be observed to inquire about their work, and ask for opinions, critiquing their own work and that of others (Workman & Vaughan, 2017). This is referred to as peer learning, and it reveals that students tend to look at the works of others for inspiration. As such, the forum on the website is not only intended for text-based discussion, but it also allows educators to upload photographs of their student's works, acting as a repository of student artworks. Educators then have the option to take what they need and show it to their own students, in hopes of fostering inspiration. This means that students will

have more access to artworks that are on par with their own level of artistic development, ensuring students do not feel undue pressure to create overly complex artworks.

The website also provides a contact form for users to provide feedback on the site and its content. This form also serves as another means to establish communication between potential contributors to the site. Educators who are willing to share their own lessons and resources on the website are encouraged to contribute towards the expansion of the available resources.

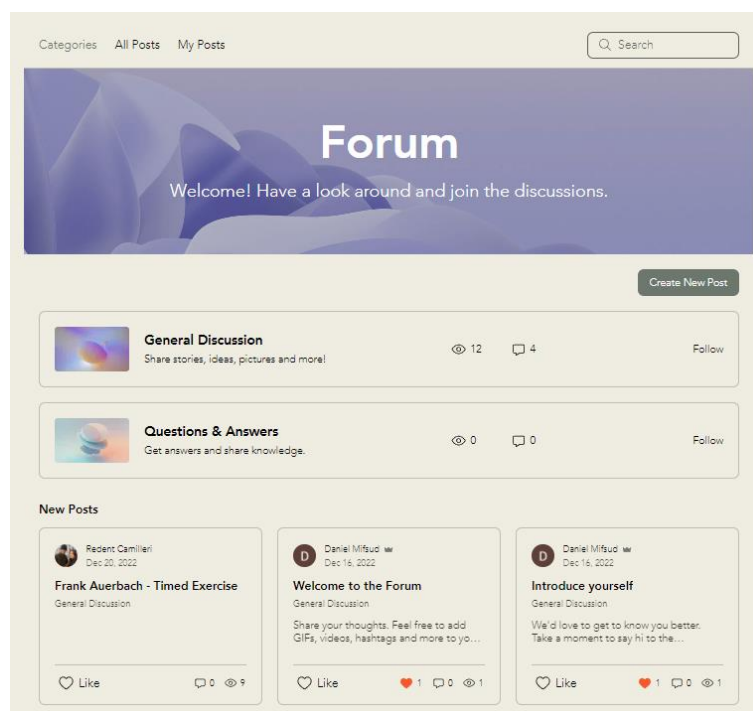


Figure 23: Screenshot of the "forum" page, featured on the website.

## 5. Conclusion and Recommendations

This concluding chapter summarises the outcomes of the project and provides insights into the challenges and limitations faced throughout the creation of the resource. A number of recommendations relating to the practical uses and application of the website are also discussed. The project's future possibilities are also explored in this section, as it highlights the potential further expansion and development of the online



resource. While the dissertation features extracts that illustrate the website, it is highly recommended for one to visit and experience the site themselves through the link:

<https://www.drawingresources.org/>

## **5.1 Outcomes & Significance of the Study**

This project-based dissertation resulted in the creation of an interactive web-based platform, featuring several resources in the form of exercises, references to video guides and artists, as well as a forum dedicated to the discussion of art education. Knowing that the internet has become the first source of information for many around the world, this project attempts to make the most out of the digital landscape of today, in hopes of increasing access to art education. The website was intentionally designed to ensure a user-friendly experience, prioritising coherence and simplicity. Navigation through the resources does not require digital expertise, making it accessible even to those who might consider themselves digital immigrants. While experienced educators may already have an established repertoire of lessons and resources, the website can be used to inspire even small changes. This is facilitated by the inclusion of contemporary practice and references to living artists from different cultures who are actively engaged in art. By featuring a variety of different techniques, materials, and artistic voices, the resource aims to encourage a more inclusive understanding of what art can be.

## **5.2 Recommendations**

This website does not aim to replace the knowledge gained from experience, nor does it intend to present itself as the definitive answer to art education. The resources are not meant to be religiously followed, and this is communicated clearly throughout the exercises

themselves, wherein multiple options and encouragements for further experimentation are provided. Its purpose is to serve as a guide and additional tool that can be used to supplement and enrich an educator's lesson plans, through the exposure of ideas, techniques and concepts that can be tackled in the classroom.

Educators, particularly those who are in the early stages, or still in training, prioritise the development of practical skills, reflective practice and building confidence. This is often achieved through constructive feedback, through which the educator can evaluate and reprimand any inconsistencies (Stahl, 2016). Therefore, the website offers the option of partaking in dialogue and discussion through the forum, where student artworks, ideas and resources can be shared.

Presently, the website is only optimised for desktop viewing and does not provide optimal user experience on mobile devices. This means that the resource should only be accessed through laptops, computers, and tablets that support desktop browsing. Anyone attempting to use the website on a mobile device will find an incomplete design, which leaves the resource to be largely unusable. Therefore, it is imperative that users wishing to visit and make efficient use of the website, only access it through a computer, laptop or other desktop-oriented devices.

### **5.3 Limitations of the Study**

While this study resulted in a valuable, functional, and efficient digital resource, it is important to acknowledge the challenges, limitations, and any shortcomings. As the use of the internet and online resources becomes more prevalent in education, so do the number of individuals who upload information. This space is largely unregulated, and the information

that is uploaded is often not authentic or true. Academics are aware of this and tend to gravitate towards subscription-based research journals for information, rather than open access resources (Ravikumar & Ramanan, 2019). The perception of open access resources being less credible might tarnish the reputation of the resource, potentially leading to decreased usage.

Despite amassing a substantial amount of exercises and information, there exists an abundance of additional resources that were not reviewed. This limitation is due to the constraints of the study being undertaken by a single researcher within a limited timeframe, as such, the resulting information should be considered within the context selected sources of data. The researcher acknowledges the possibility of additional valuable insights and perspectives that were not explored in this particular study. It recognises that the possibilities for exercises are infinite and encourages further adaption by educators who wish to fit the specific needs of their students. The project aims to inspire educators to customise the exercises according to their pedagogical preferences and approach. The project's focus on drawing may limit its use to educators who seek a broader range of art information. The resource unintentionally excludes other art forms and mediums, limiting the project's relevance only to those educators who require approaches to drawing. It is also important to acknowledge that the project's selection of exercises may contain slight bias influenced by the researcher's own personal interests and values.

The online platform was built using a website builder that required separate design and development work for both desktop and mobile versions. However, due to time constraints, the development of the desktop version was prioritised. This choice was made on the basis

that viewing the content on desktop/laptop screens would offer visitors a clearer, more immersive and comprehensive browsing experience. Additionally, the desktop platform better accommodates the media and content featured on the website's pages. By focusing on the development of the desktop version's design, more time and attention could be dedicated to its further refinement.

The decision to use a website builder instead of HTML coding limited the level of customisation and control over the website's design and functionality. While HTML offers complete control, the researcher's lack of coding knowledge required the use of a website builder. It is worth mentioning that the usage of a website-builder imposed constraints on the amount of data available to be uploaded, the expansion of which required joining a paid subscription plan. Despite restrictions, a satisfying resource was still created. While publishing a website is less costly than print, it's still important to mention that there are still costs involved. Yearly costs for the website builder used in this project amount up to €230. Great effort was exerted towards ensuring the resources and exercises on the website are of high quality however, they have not been evaluated in practice. Therefore, at the moment, there is no accurate measurement that attests to the impact of the resource.

Furthermore, it is worth mentioning that currently, the website is published and accessible by visitors. However, as a precautionary measure regarding the usage and referencing of works by multiple artists, the decision was made to restrict search engine indexing. This means that the website is impossible to find using a search engine, giving access only to those with a link. Although the website makes it clear that it operates under an educational

agenda, not making any profit, it was deemed prudent to ensure privacy and avoid potential disputes with the artists included in the resource.

#### **5.4 Future Possibilities**

Being a live, online resource, the potential for future expansion is immensely vast, with multiple aspects to enhance and new features to include. The inherent advantage that comes with publishing on a live website is that it can be continuously updated and revised in response to new content and developments. As the field of art continues to expand, so can this resource, ensuring the integration of the latest information.

For future enhancements, perhaps the most important part to implement is the development of the mobile version of the site. While the desktop version is adequate and provides a better browsing experience, it would be ideal to optimise the resource for mobile devices. This would require more time spent in the development and design stage however, this would offer users the possibility to check resources on the go, during times and places where using a desktop or setting up a laptop isn't possible.

As mentioned, while the resources focus solely on the practice of drawing, future possibilities include merging other artistic disciplines or providing more options for the exercises to branch off to different disciplines. This aspect could be developed in collaboration with other educators or artists. While the benefits of sharing educational resources are unmatched, it can be observed that sharing often only happens within departments of the same discipline (Maloney, et al., 2013). Seeing this, possibilities for the future can even include the development of cross-curricular resources in collaboration with

educators from different departments. Another valuable addition to the website could be indications that provide the visitor with the educational level of the exercises, more research is required to properly gauge the difficulty of each exercise to appropriate to specific ages or levels. This addition might make it easier for teachers/visitors to go to specific exercises to meet their needs.

Since the resource is published on the internet, one must also consider the addition of social media aspects. Integrating these functionalities presents more opportunities for growth, as this would facilitate the spread of ideas and resources related to art education. Through these future augmentations, the resource can continue to grow and evolve into a dynamic platform that continuously attempts to meet the needs of contemporary educators in the field. This project is not definitive, it does not seek to be an answer for all problems related to drawing in education, it aims to act as a catalyst for further innovation and expansion of related resources. Considering that the researcher has very little formal training in web-design, in the future, hiring a web designer to discuss and implement more complex features is also a possibility. This quite possibly may aid the website keep up with the constant development of technology.

Keeping up with the forum can become a challenging task over time, as it requires monitoring, moderation, and contribution from multiple sources. Therefore, joining forces in collaboration with other willing educators can also be an option, serving to lighten the load and increase the quantity and quality of resources. Multiple sections could be added, perhaps even for other artistic practices or other curricula. Since the resource is online and malleable, the possibilities are endless.

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## 7. Appendices

### 7.1 Appendix 1: Hyperlink to the Website resource

The resulting website, featuring all of the developed resources, can be accessed through the following link: <https://www.drawingresources.org/>

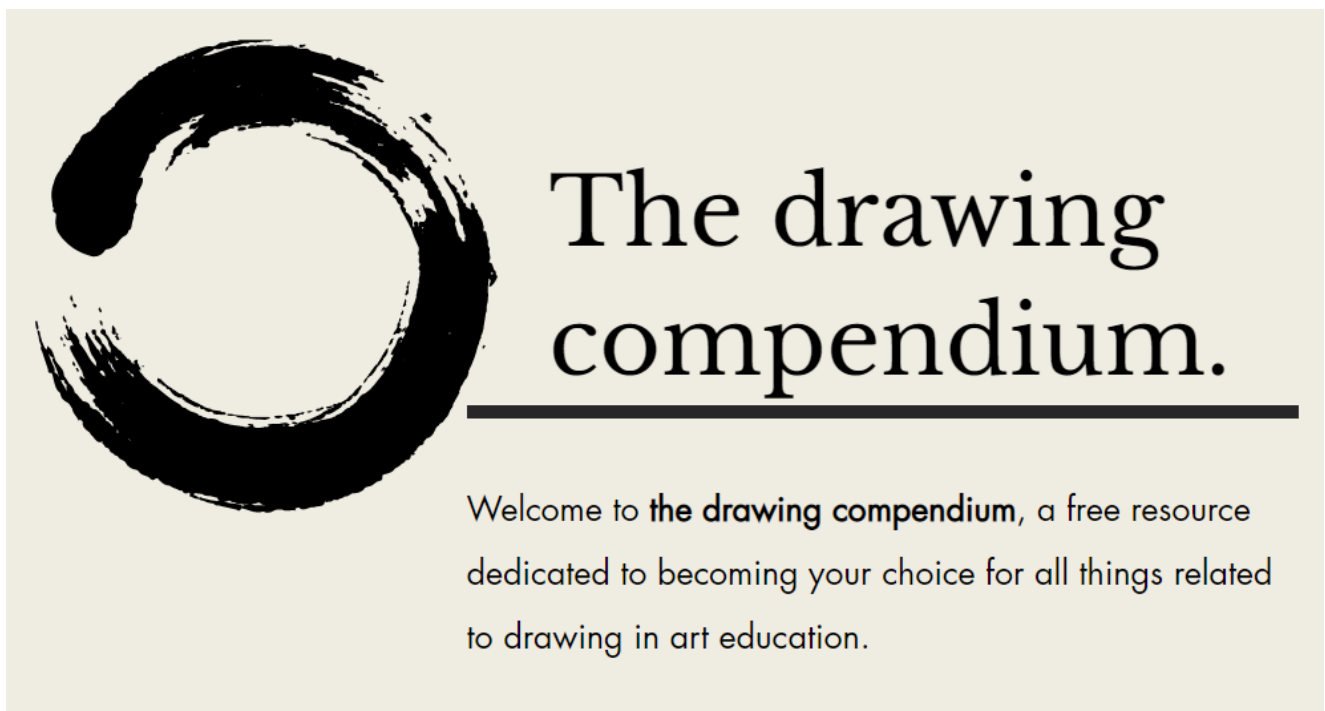


Figure 24: Greeting on the website's landing page

## 7.2 Appendix 2: Development of the Website

### 7.2.1 Initial Designs and Development for the Homepage

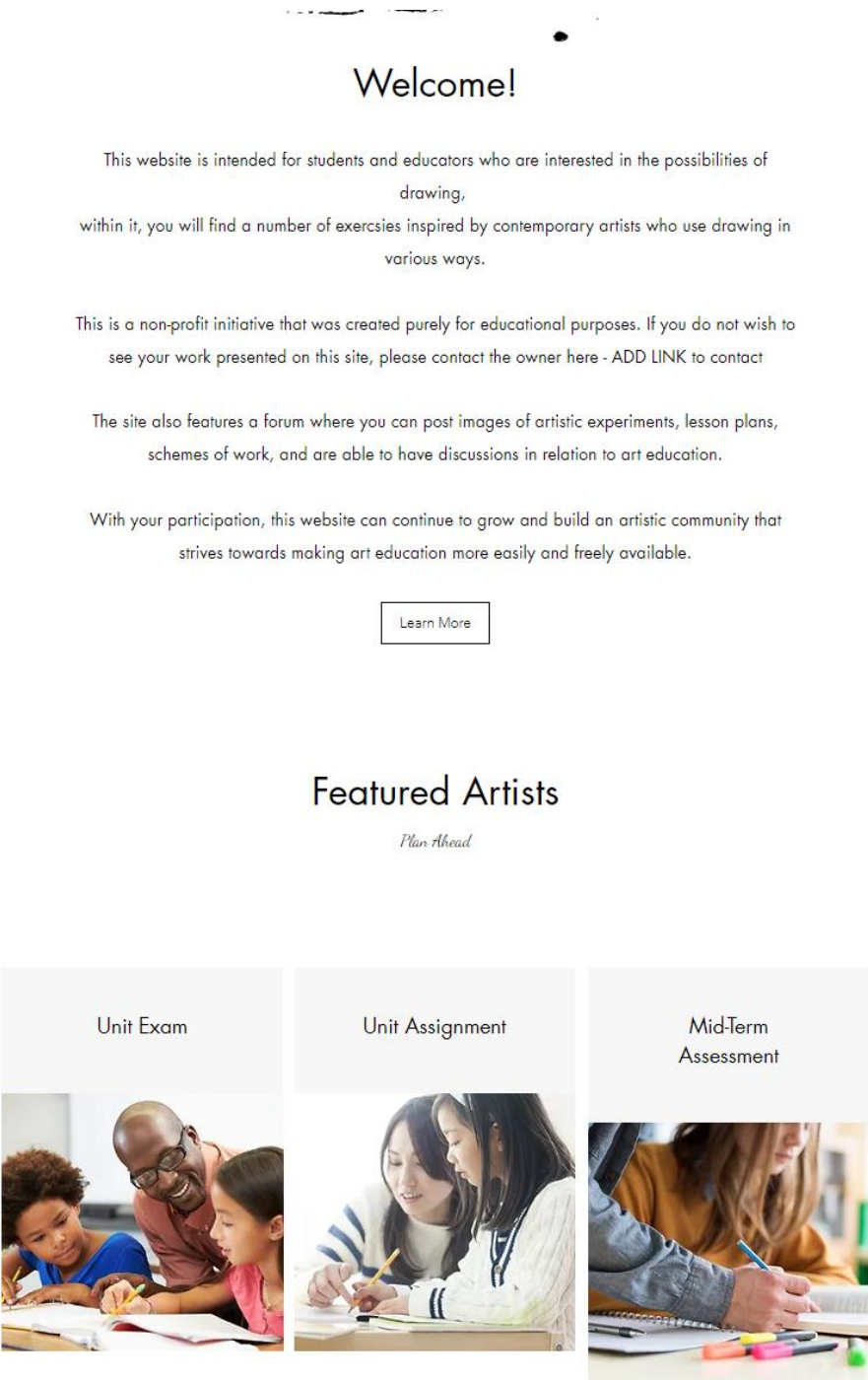


Figure 25: Early design for the homepage.



# Contemporary Drawing

## Resources for teachers and learners



[Home](#) [About](#) [Schedule](#) [Contact](#) [For Students](#) [Class Policies](#) [Projects](#) [Drawing Exercises](#) [Artists](#) [Class Benefits](#) [Blog](#) [More](#)

# Drawing - Resources for Teaching and Learning



Welcome!

This website is intended for students and educators who are interested in the possibilities of drawing, within it, you will find a number of exercises inspired by contemporary artists who use drawing in various ways.

The site also features a blog and group communities where members can post images of artistic experiments, lesson plans, schemes of work, and are able to have discussions in relation to art education.

Figure 26: Early design for homepage scrolling down.

contact. The site also features a forum where you can post images of artistic experiments, lesson plans, schemes of work, and are able to have discussions in relation to art education. With your participation, this website can continue to grow and build an artistic community that strives towards making art education more easily and freely available.



Exercises



Resources



Featured Exercises



Virtual Workshop

Figure 27: Early design, adding textures and images to the homepage.

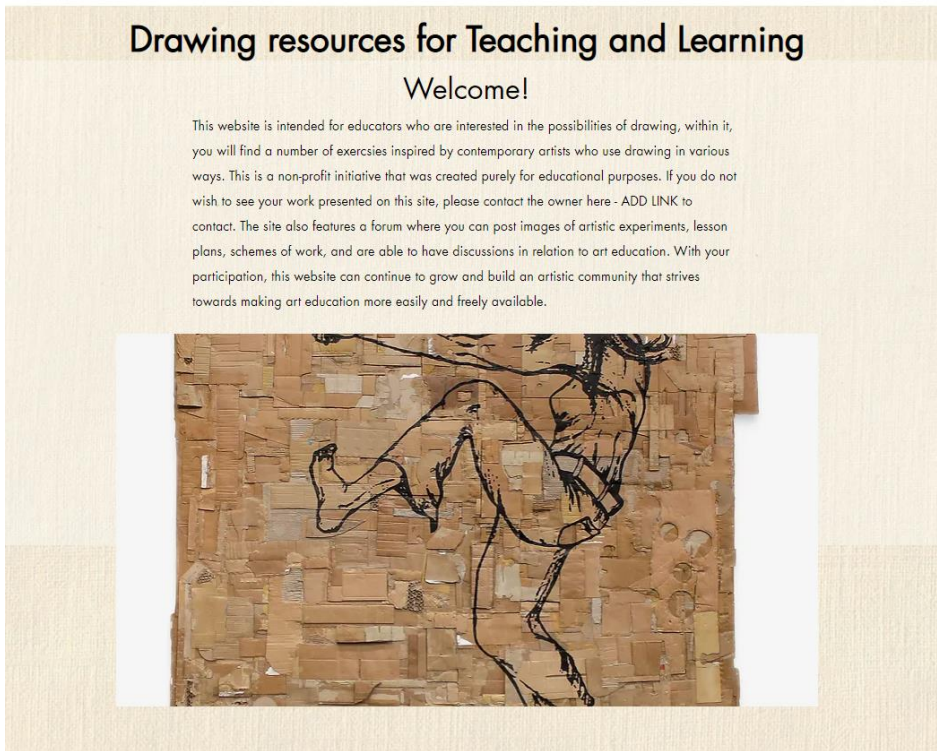


Figure 28: Another early design of the website's homepage featuring the work of Andrea Bowers

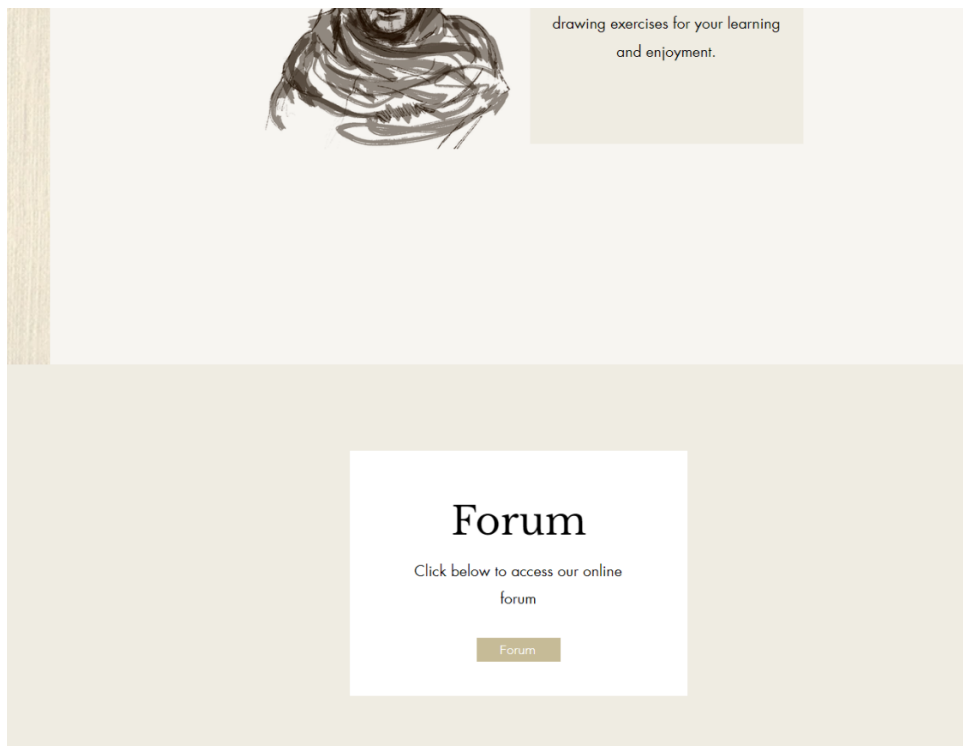


Figure 29: Developing the lower part of the homepage.

## Featured Exercises

Below you will find the most recently uploaded exercises!



### Line drawing

The most recently uploaded drawing exercises for your learning and enjoyment.



### The human form

The most recently uploaded drawing exercises for your learning and enjoyment.

Figure 30: Early Design of the featured exercises section on the homepage, featuring newly uploaded resources

## Delve into the world of drawing!

Below you will find resources in the form of practical exercises, tips, tricks, and links to artists. Currently, we boast a total of \_\_\_ varied exercises, all related to drawing!

### Exercises

Click [here](#) for a variety of exercises that will facilitate your artistic development!



### Other resources

Click here to view contemporary and past artists, and other useful references



## Featured submissions



Figure 31: Furthering the design on the homepage.

7.2.2 Initial Designs and Development of the Exercise and Category Pages

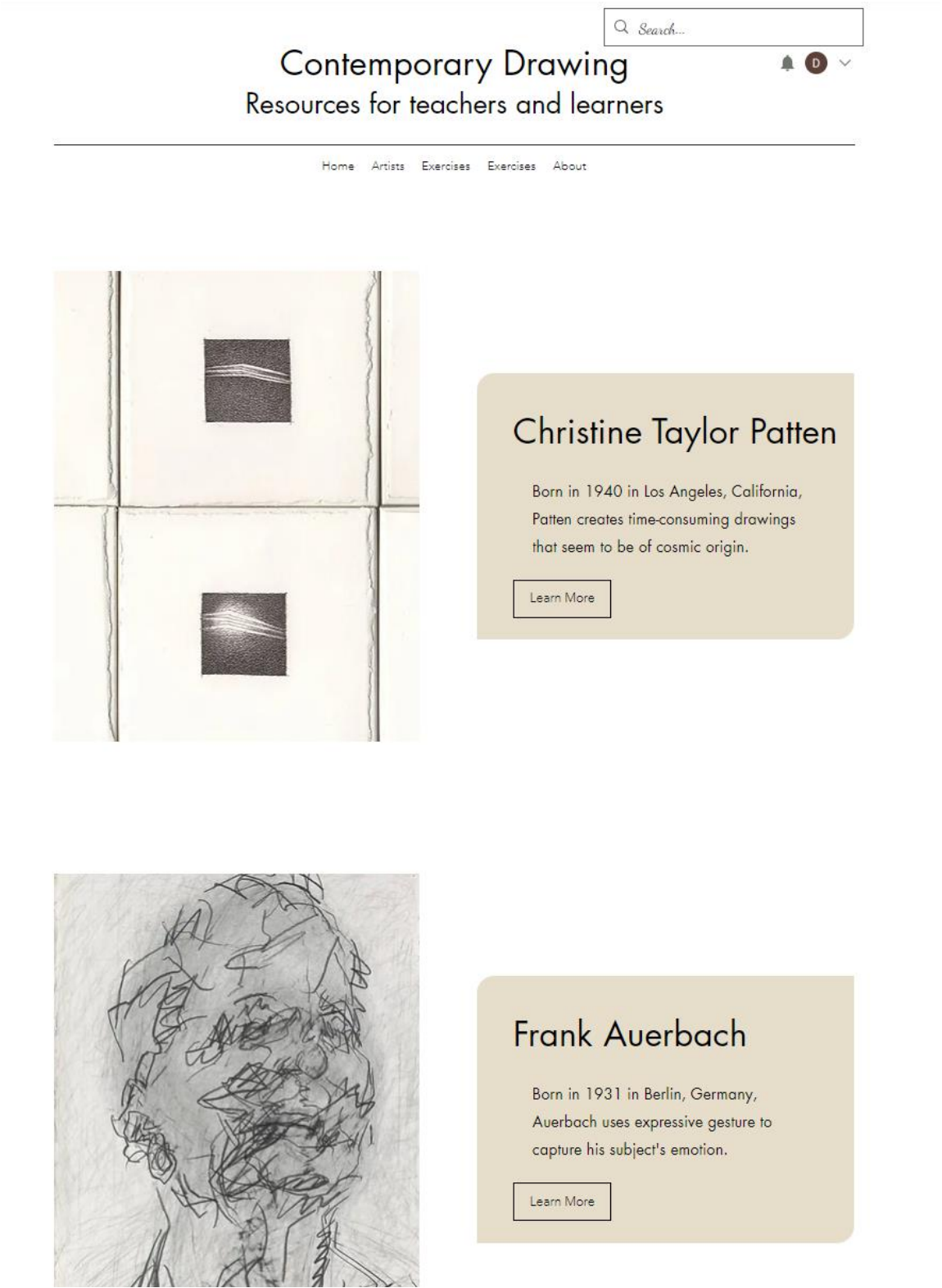
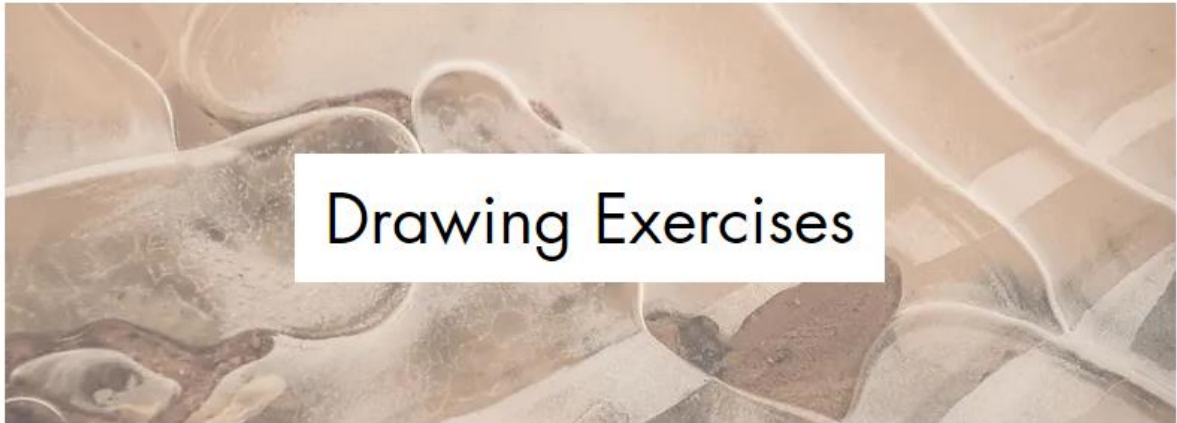


Figure 32: Previous iteration of the exercise page, which used to be based on artists.



# Drawing Exercises

## Skeletal Structures

*This is your Project description. Provide a brief summary to help visitors understand the context and background of your work. Click on "Edit Text" or double click on the text box to start.*



## Gestural Drawing

*This is your Project description. Click on "Edit Text" or double click on the text box to start.*



## Project Name

*This is your Project description. A brief summary can help visitors understand the context of your work. Click on "Edit Text" or double click on the text box to start.*



## Project Name

*This is your Project description. Provide a brief summary to help visitors understand the context and background of your work. Click on "Edit Text" or double click on the text box to start.*

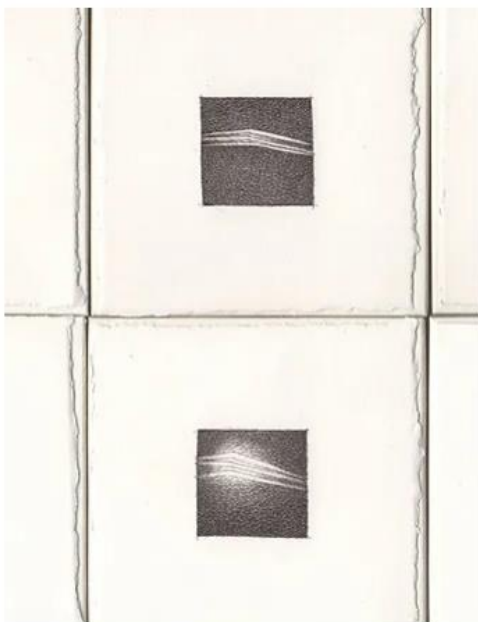
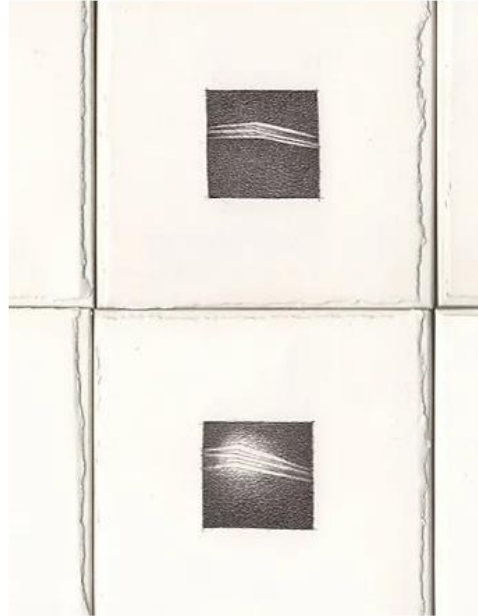


Figure 33: Initial designs of the categorisation in the exercises page

## Skeletal structure

Born in 1940 in Los Angeles, California, Patten creates time-consuming drawings that seem to be of cosmic origin.

[Learn More](#)



## Drawing with water

Born in 1940 in Los Angeles, California, Patten creates time-consuming drawings that seem to be of cosmic origin.

[Learn More](#)

Figure 34: Further development on the exercises page.



### Subscribe Form

*e.g., email@example.com*

## Contact Me

500 Terry Francois Street, 6th Floor, San Francisco, CA 94158  
 info@mysite.com  
 123-456-7890

Name *	Email *
<input type="text"/>	<input type="text"/>
Phone	Address
<input type="text"/>	<input type="text"/>
Subject	
<input type="text"/>	
Message	
<input type="text"/>	

### Drawing - Resources for Teaching and Learning

info@mysite.com

Figure 36: Early designs featuring the contact form.

*Figure 1 - Untitled2 (1981), Jean-Michel Basquiat*

Begin experimenting - you might want to use a reference or represent a particular emotion - this is up to you, as you are free to experiment with subject matter and concept as you wish. The purpose of this exercise is to explore the methods of creating marks, and this can take on many forms.

Create a sheet, sketchbook or multiple loose papers through which you focus solely on experimenting with the materials you are using - the surface of the paper you are drawing on, also plays a part in how your mark will appear. Take this into consideration and if possible try to experiment with different surfaces.

A list of paper surfaces you can experiment on includes

- Hot press paper - usually smooth surface
- Cold press paper - Slightly textured
- Rough paper - very textured
- Water colour paper - usually soft, textured and absorbant
- Pastel paper - rough, intended to hold the pastel
- Tracing paper - translucent, allowing you to see through - often has a slippery surface
- Mixed media paper - usually handles different types of media, quite heavy

Begin by gathering your materials - ideally for this exercise you would have as many different materials as possible, this may include - pencils, (graphite, charcoal, aquarelles,

Figure 35: Sample from an exercise before finalisation. Background was eventually made to be the same across all pages.



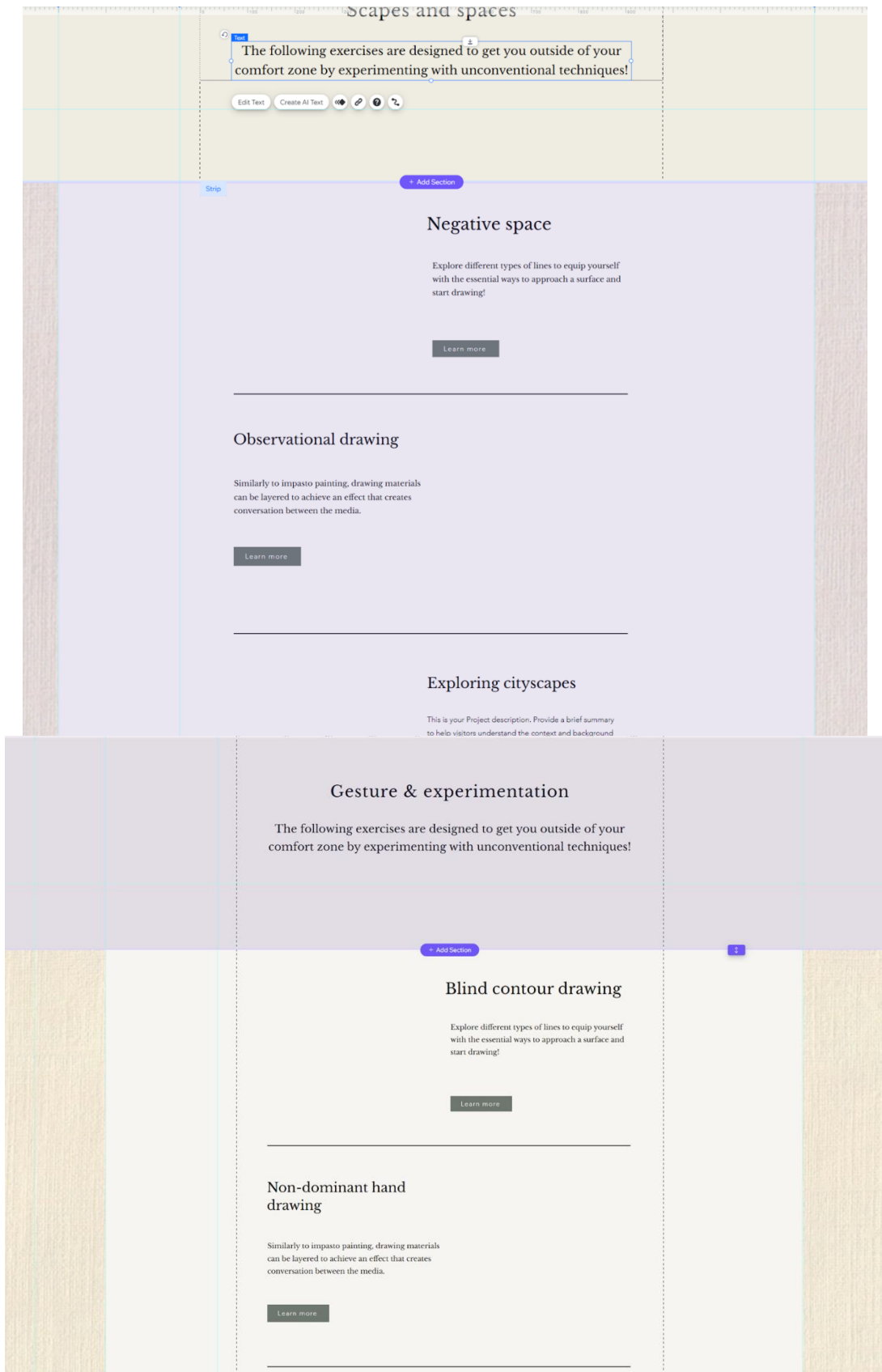


Figure 37: Screenshots of the website builder, pages under development.



## Line & mark making

Lines and marks can be used to visually represent & express. They are crucial to developing drawing skills - click below to find exercises that will help you explore the uses of different lines and marks.

[Learn More](#)



## Shape & form

Shape and form are two of the most rudimentary elements that artists use to give their drawings, designs and paintings the illusion of depth and three-dimensionality. For this reason, these tools are an essential part of the artist's kit, and as with any other skill they are honed with practice.

[Learn More](#)



## Scapes & spaces

Figure 38: Developments on the categorisation of exercises

## Line & mark-making

The following exercises are based on the fundamentals of drawing  
- lines and marks.

Lines and marks can be used to visually represent & express. They are crucial to developing drawing skills - click below to find exercises that will help you explore the uses of different lines and marks.



### Line drawing

Explore different types of lines to equip yourself with the essential ways to approach a surface and start drawing!

[Learn more](#)

---

### Impasto drawing

Similarly to impasto painting, drawing materials



Figure 39: Further developments on the exercise specific pages

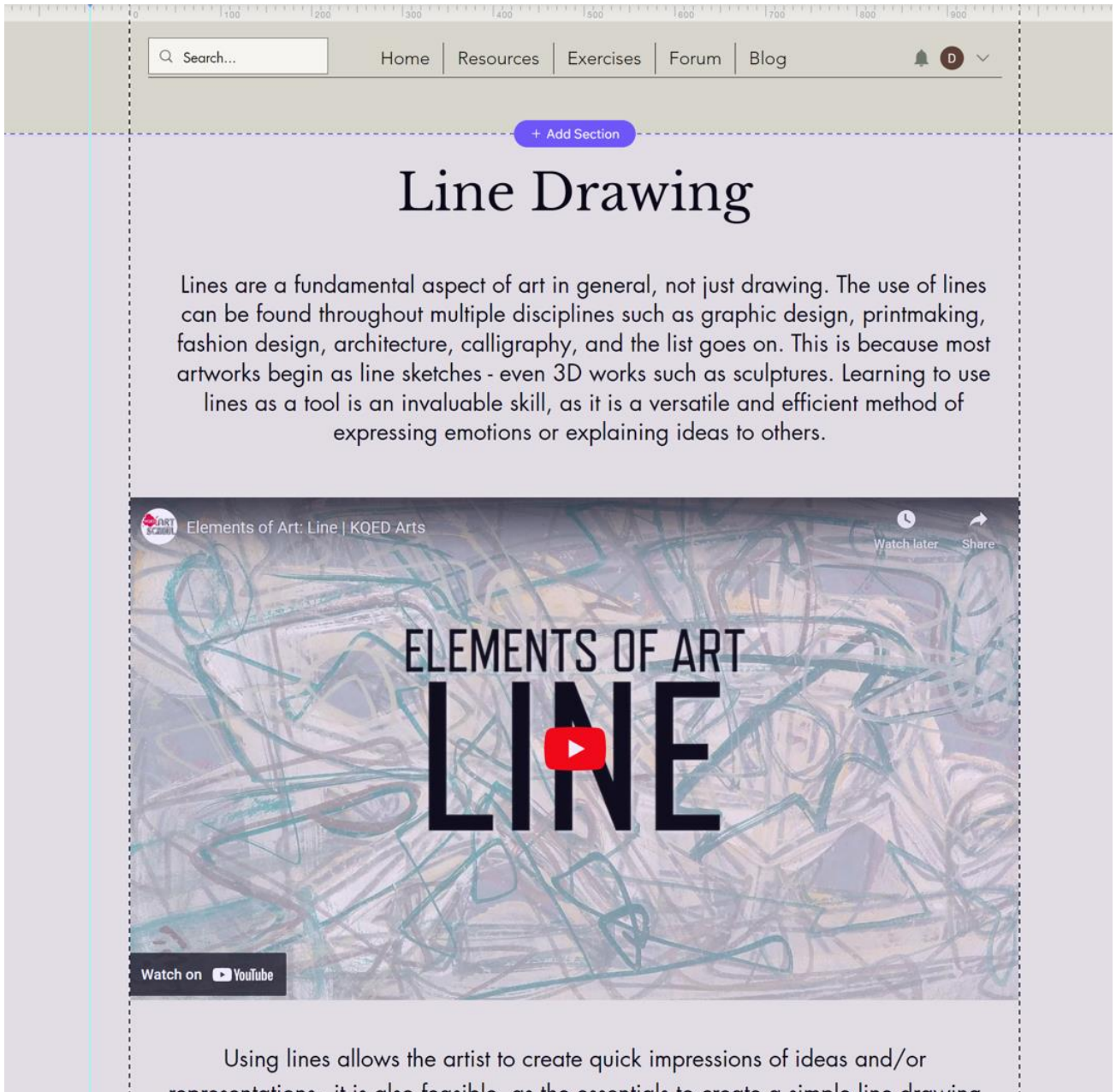


Figure 40: Screenshot of the "Line Drawing" exercise under development in the website builder

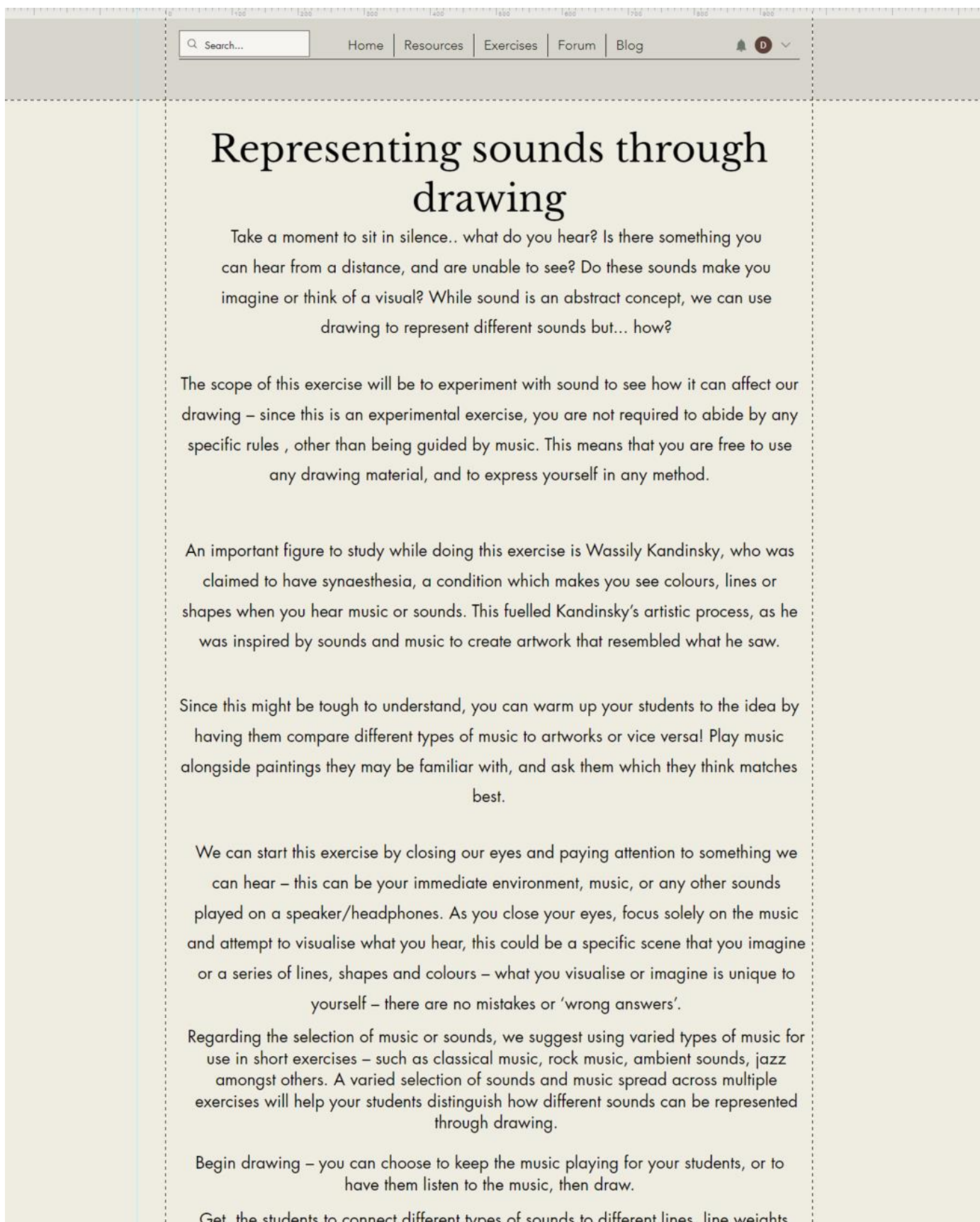


Figure 41: The "Representing sounds through drawing" exercise before any illustrations and images were added

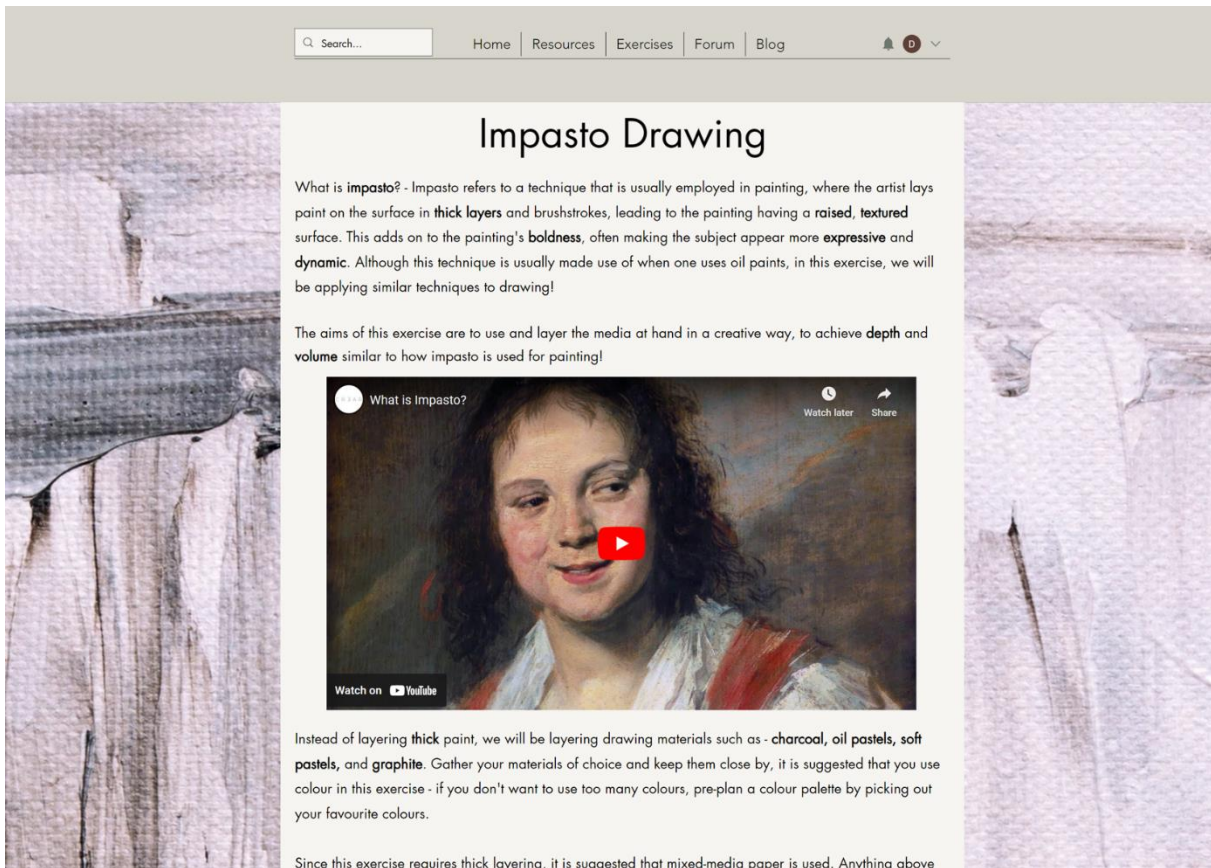


Figure 43: The "Impasto Drawing" Exercise before finalisation, background was eventually changed

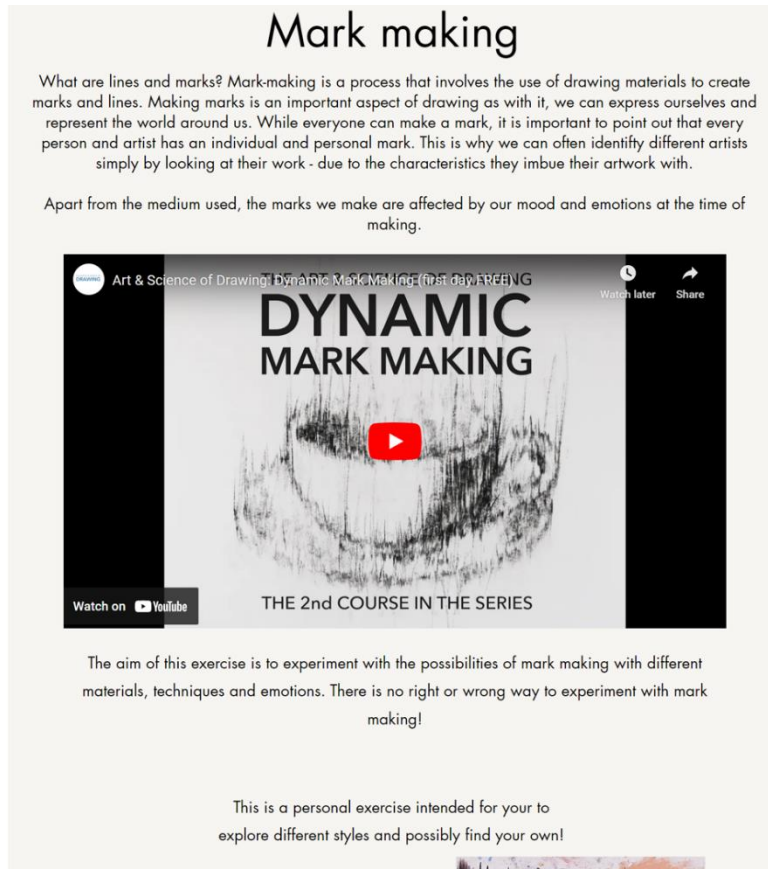


Figure 42: A screenshot from the "Mark-Making" exercise

## Exercises

Below you will find a variety of exercises that are all based on the use of drawing

The exercises are categorised by their main focuses and techniques. They do not follow chronological order and you are free to take what you need.



### Line & mark making

[Learn More](#)



Figure 44: Further Development on the categorisation page of exercises

## 7.3 Final design of the website

### 7.3.1 Homepage

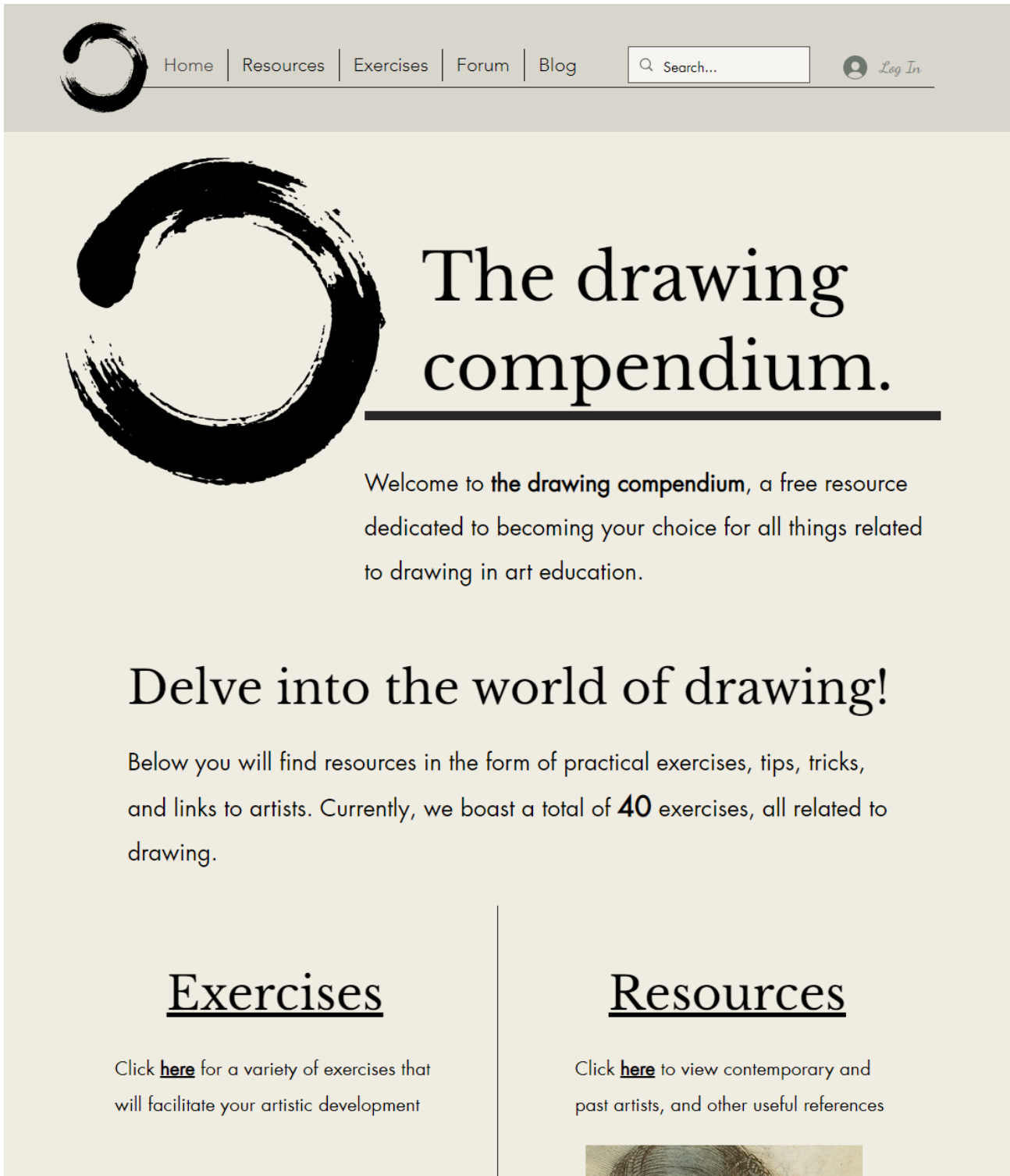


Figure 45: Finalised version of the landing page



## Exercises

Click [here](#) for a variety of exercises that will facilitate your artistic development



## Resources

Click [here](#) to view contemporary and past artists, and other useful references



## Artists

Click [here](#) to check out a few artists that use drawing in their practice



## Ideas

Click [here](#) to find inspiration, concepts and themes for your ideas & lessons



Figure 46: Different resource categories on the homepage.

## Forum

Click [here](#) to access the forum - where you can post & discuss any artistic results



## Featured submissions



Figure 47: More features on the website's homepage - access to the forum, and a slideshow meant for portraying recent images of students' works.

Have you or your students attempted one of our exercises? We encourage you to send us the results [here](#) or post them on our [forum](#) to get featured on the site!

## Featured Exercises

The below section showcases the most recently uploaded exercises



Negative spaces



Figure 48: Scrolling down further on the homepage, showing featured exercises - most recently uploaded.

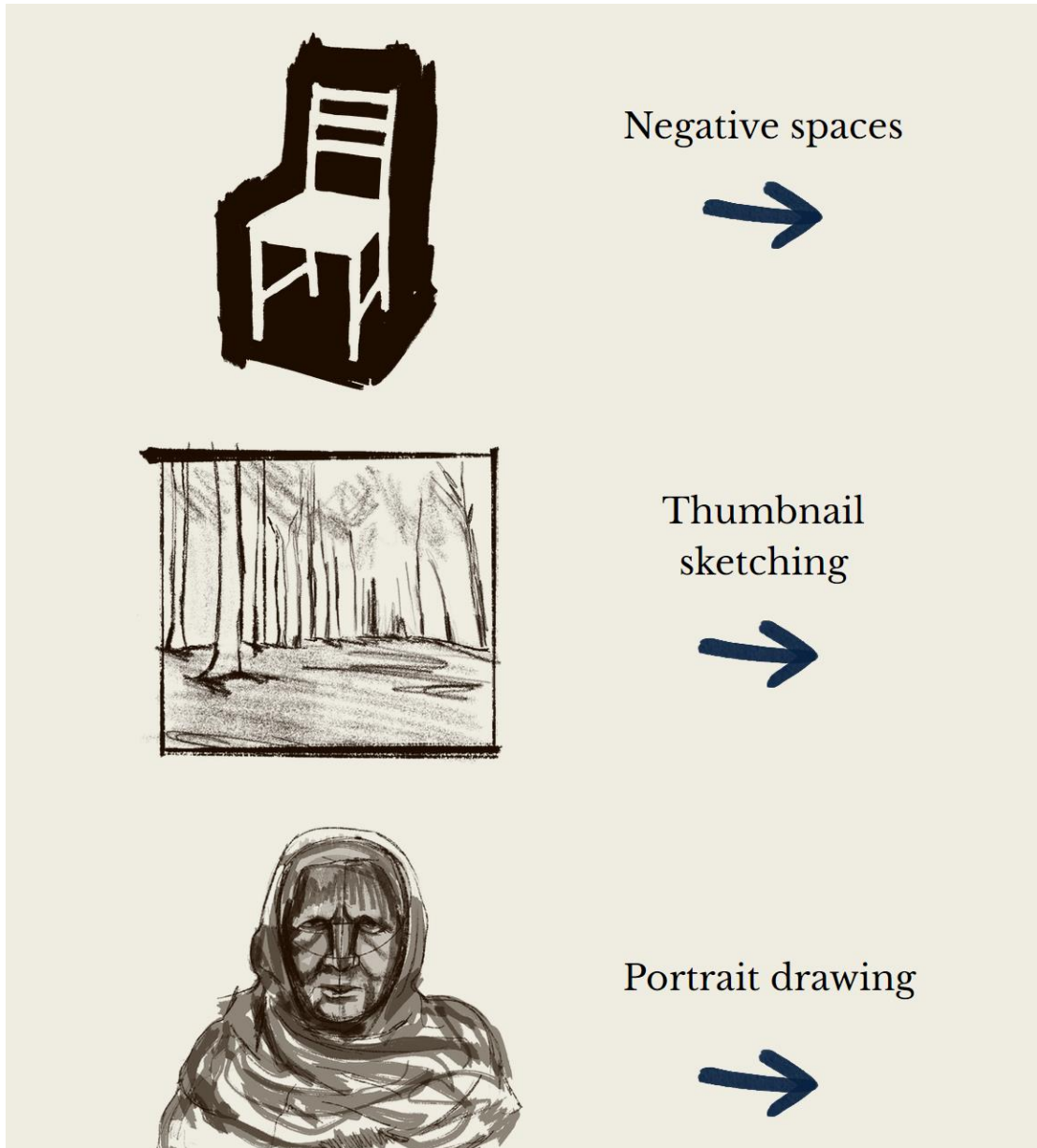


Figure 50: as per previous figure caption.

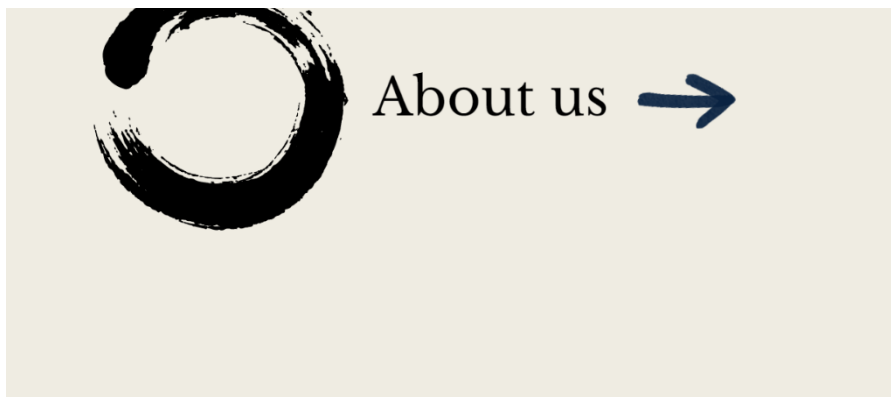


Figure 49: A link to the about us section on the homepage.

## 7.3.2 Resources Page

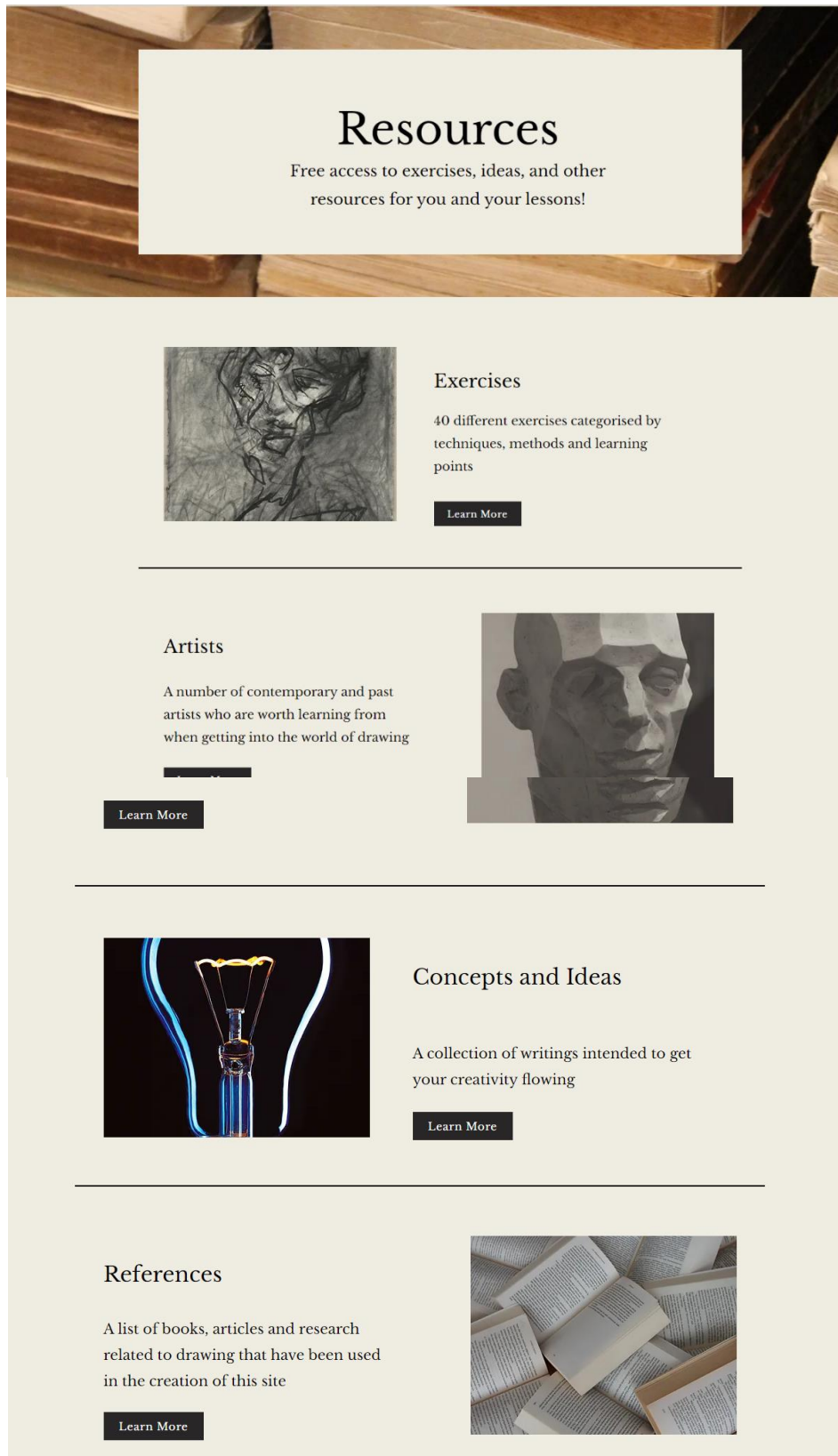


Figure 51: Figures illustrating a scroll through the finalised resources page, leading the viewer to multiple pages with different resources.

### 7.3.3 Exercises Page

## Exercises

---

40 Drawing exercises that will challenge your students!

The exercises are categorised by their main focuses and techniques. They do not follow chronological order and you are free to take what you need for your lessons.



### Line & mark making

Upside down drawing

Line drawing

Impasto drawing

Portrait drawing

Mark making

Thumbnail sketching

Gesture drawing

Continuous line drawing

Blind contour drawing



### Shape & form

The human form

Skeletal structure

Mass & volume

Drawing with shadows



Figure 52: Finalised version of the exercises category page, where visitors can find the collection of exercises related to drawing.



Drawing with reflections

Drawing dolls



## Scapes & spaces

Negative space

Observational drawing

Exploring cityscapes

Multiple perspective drawing

Gestural space drawing

Drawing atmosphere

Perspective drawing

Composition



## Unconventional techniques

Non-dominant hand drawing

Performance-based drawing

Drawing using water

Representing sounds with drawing

Drawing by chance

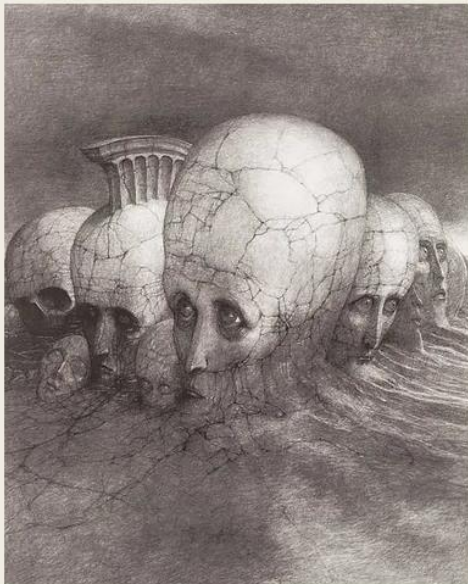


Figure 53: Figures illustrate further scrolling down through the previously mentioned page.



Accidental art

Drawing with unconventional tools - make page



## Expression & experimentation

Comics

Creating a creature

Doodling

Collaborative drawing

Caricature

Imaginative drawing

Abstract self-portrait

Exquisite corpse drawing

Reinterpretative drawing

Imagination from observation



Figure 54: Figure illustrates even further scrolling down on the exercises page.



### 7.3.4 Sample exercise – Thumbnail Sketching Exercise

## Thumbnail sketching

Thumbnail sketching is a simple, but effective exercise that can be undertaken before commencing any drawing. The concept behind creating thumbnail sketches is for you to grab a quick understanding of your subject and composition, and to test multiple compositions without having to go too much into detail. You won't have to go through too much trouble to create thumbnail sketches as they are very small, yet they offer you the possibility to study on your overall design and layout in relation to the surface you are using



For this exercise, we will not be focusing on any minute details, instead we will be trying to frame our composition by creating a number of thumbnail sketches, then

Figure 55: A sample exercise extracted from the website featuring the "Thumbnail Sketching" exercise.

For this exercise, we will not be focusing on any minute details, instead we will be trying to frame our composition by creating a number of thumbnail sketches, then picking the best one to continue expanding on.



A graphite pencil will suffice for this exercise!

Begin by choosing a scene or object to draw – preferably from life, however if this isn't possible or you have an image you want to draw, go for it.

Create multiple, small rectangles next to each other – this will resemble a storyboard of sorts. Get in front of your subject and start drawing! Create as many sketches as you can, perhaps changing your viewing angle, or the setup, and quickly sketch your subject.

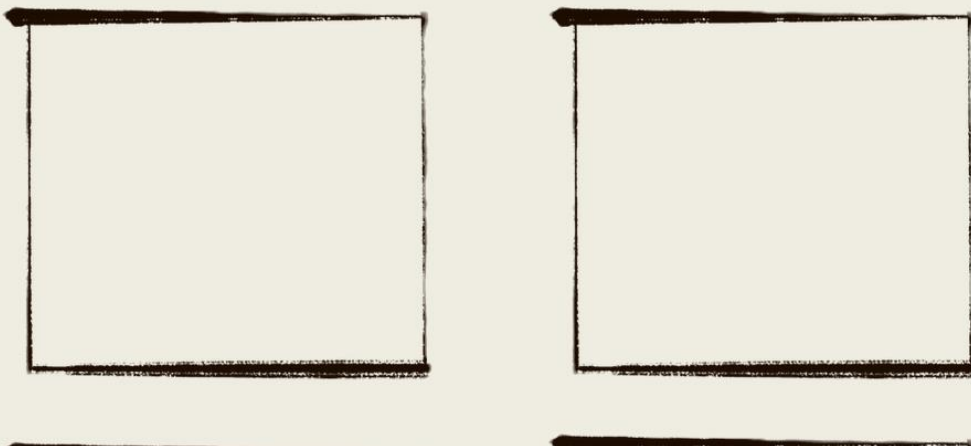
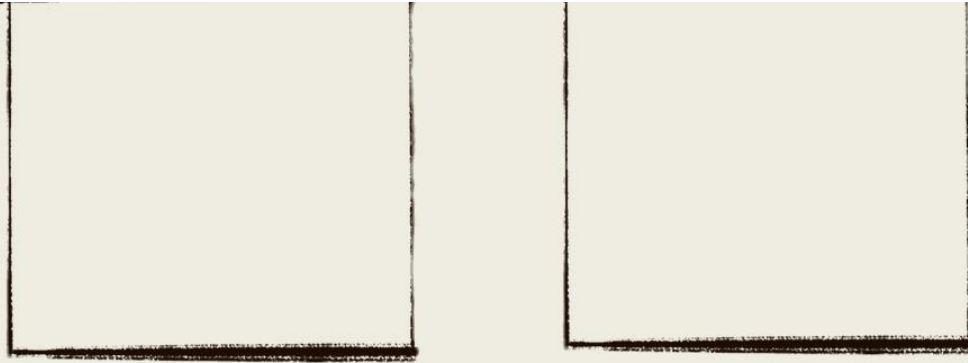


Figure 56: Further scrolling down the thumbnail sketching exercise.



There does not need to be detail – in fact, we discourage you from trying to add detail to thumbnail sketches, this is not their purpose (unless you want to create a really tiny drawing!)

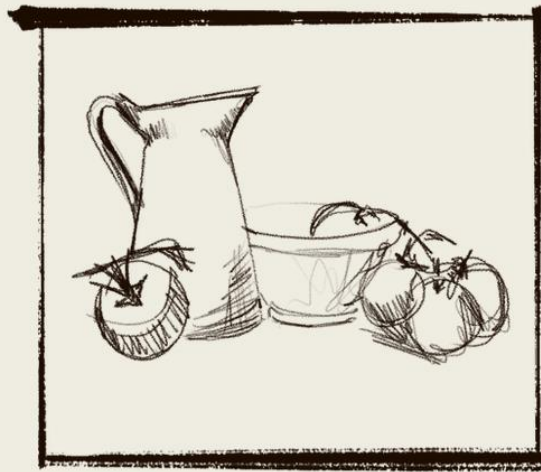


To plan your light, contrasts and values, you can use hatching for a quick rendering.



Figure 57: as per previous figure.

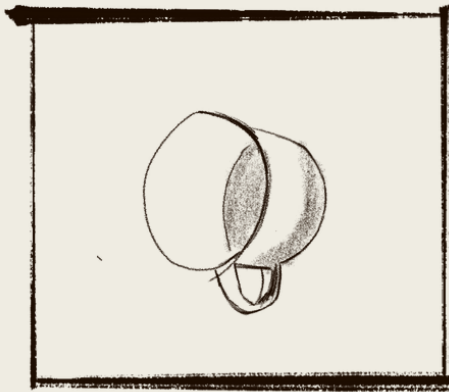
To plan your light, contrasts and values, you can use hatching for a quick rendering.



Evaluate your thumbnail sketches side by side, and pick the one you like most to continue working on!



Figure 58: As per previous figure.



This can be applied to any subject matter and any type of drawing exercise – planning beforehand will get you to understand your compositions and layouts better whilst warming you up and getting you comfortable with your subject!

Think of it as almost creating a guide for yourself before the actual drawing, as if you're getting to know the nuances of your drawing's composition.

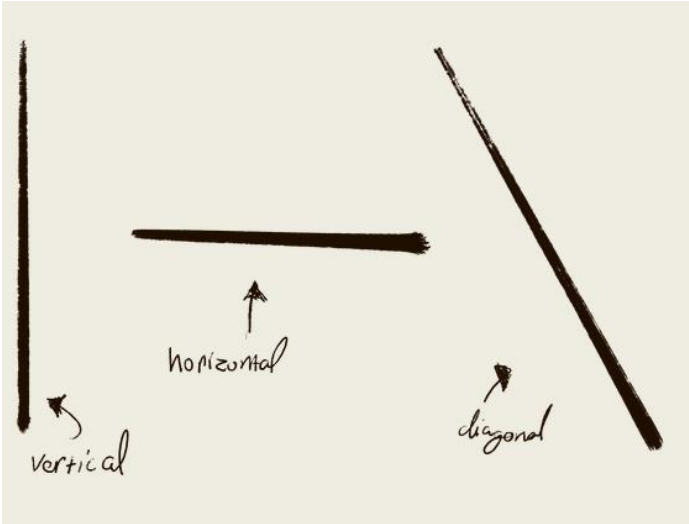


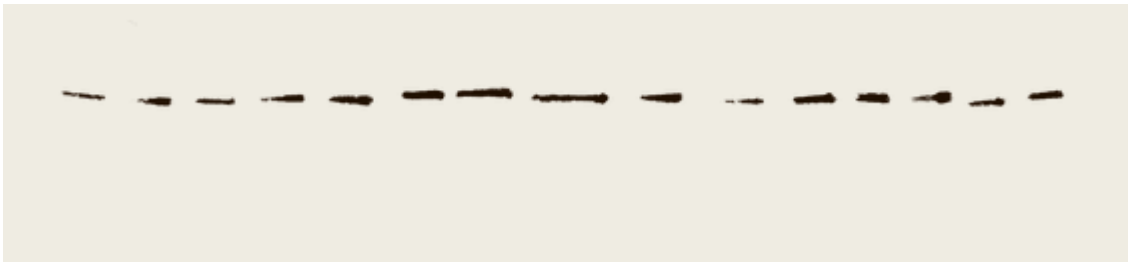
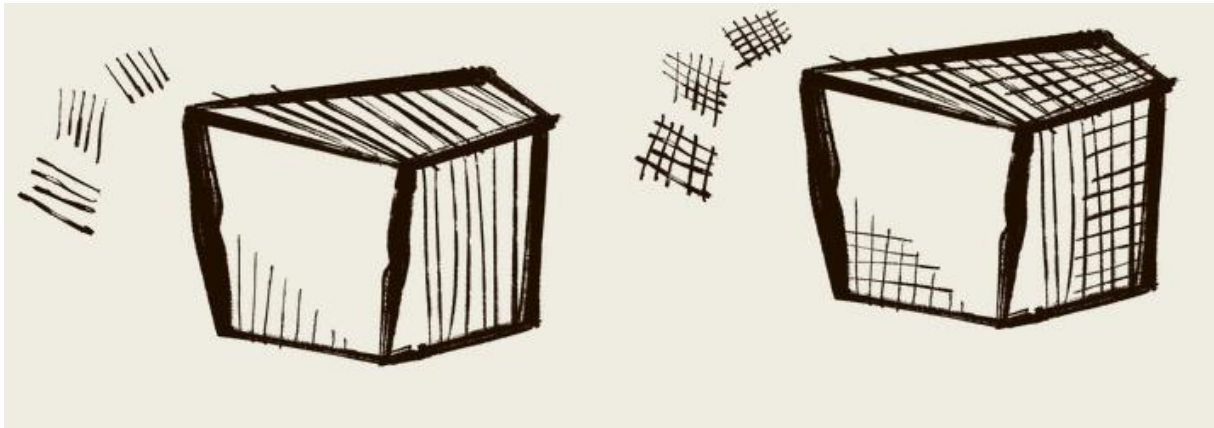
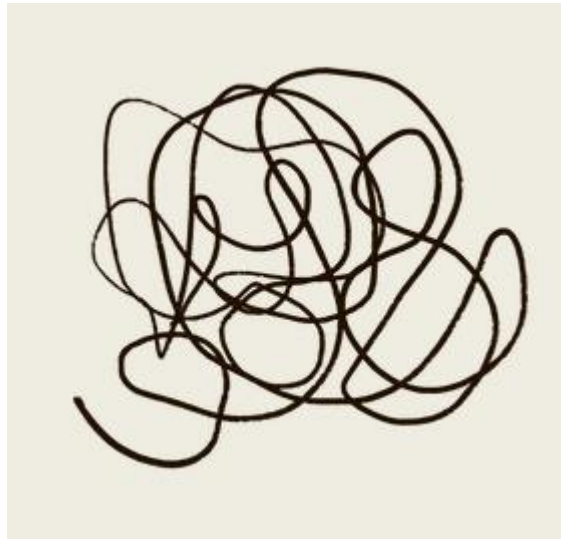
Figure 59: As per previous figure

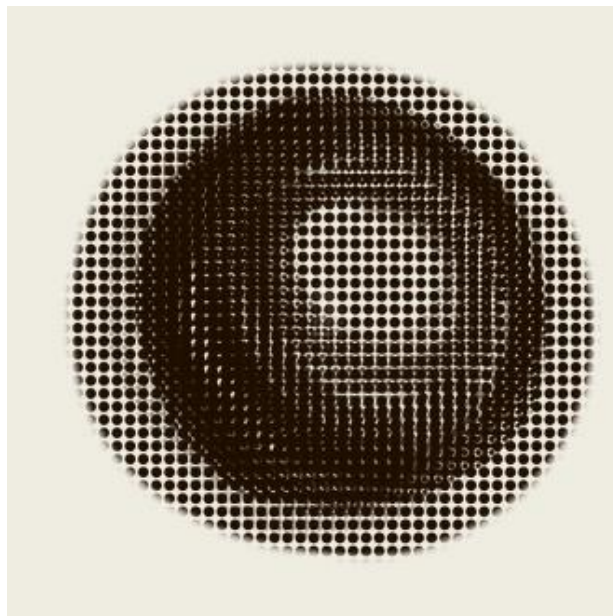
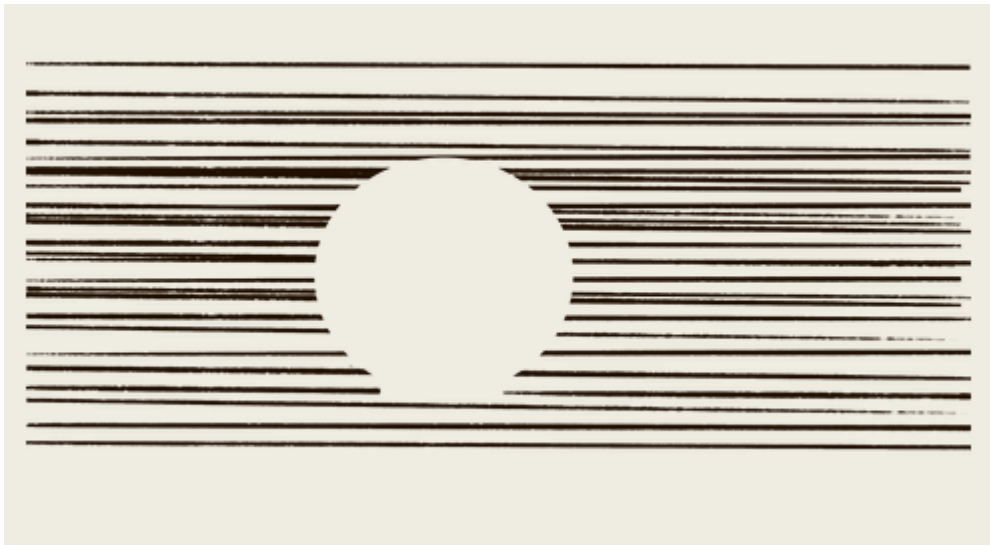
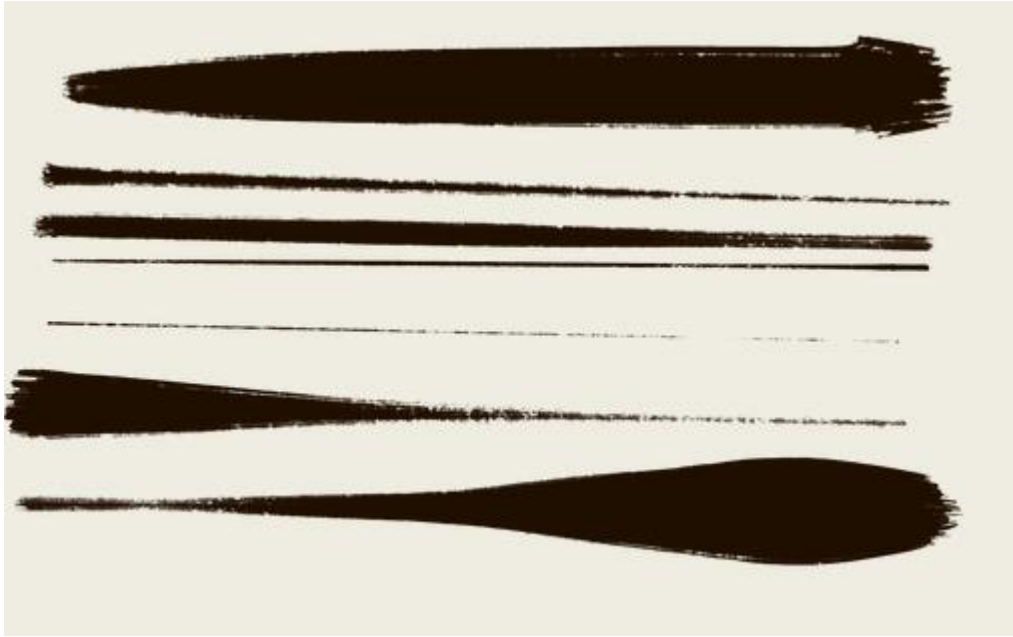
**7.4 Appendix 3: Collection of drawings made for the Website**

This section compiles the drawings made by the researcher to illustrate the exercises. These drawings are embedded in the exercise pages and serve as a way to facilitate understanding for the visitor. The following headings illustrate the title of the exercise page on which the corresponding drawings can be found. It is important to note that the following headings do not represent all of the exercises present on the website, as there are currently 39 exercises. Due to time constraints, the researcher was unable to create illustrations for every single exercise, and instead used images or referenced the work of other artists to facilitate the visitor’s comprehension.

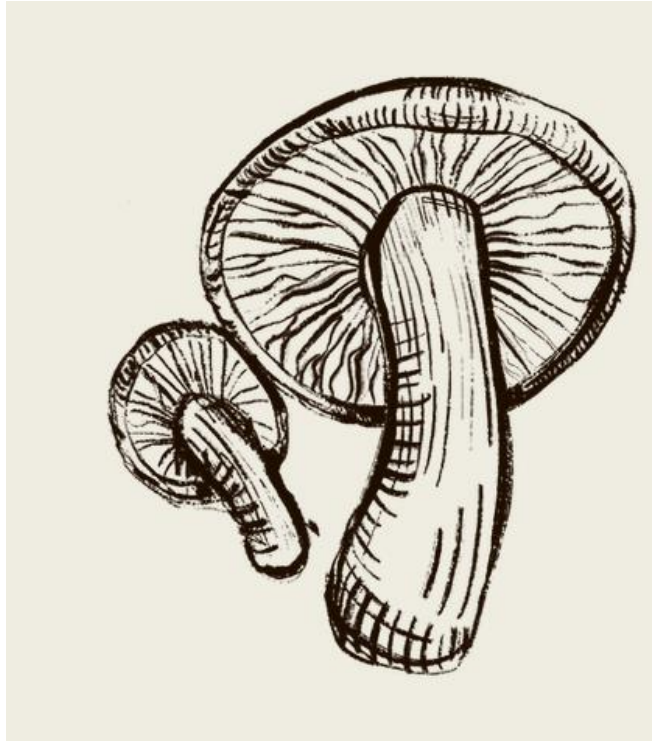
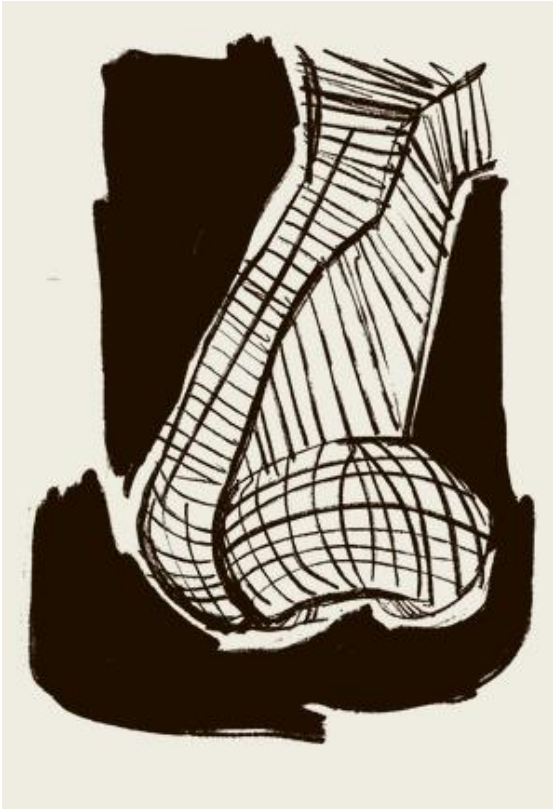
**7.4.1 Line Drawing**





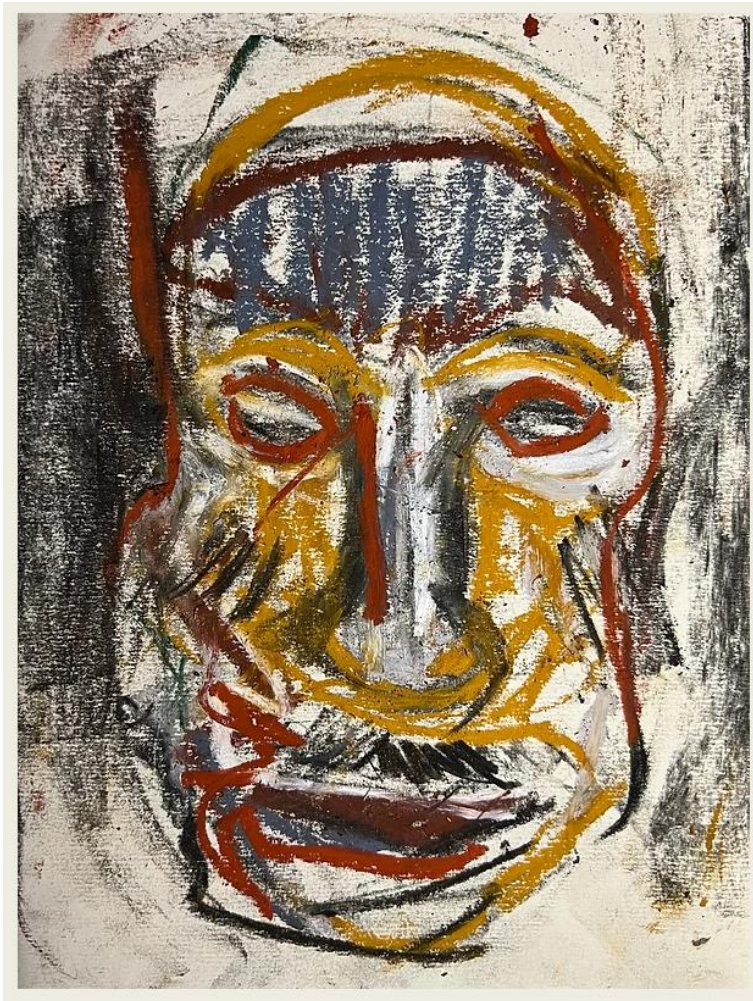






7.4.2 Impasto Drawing





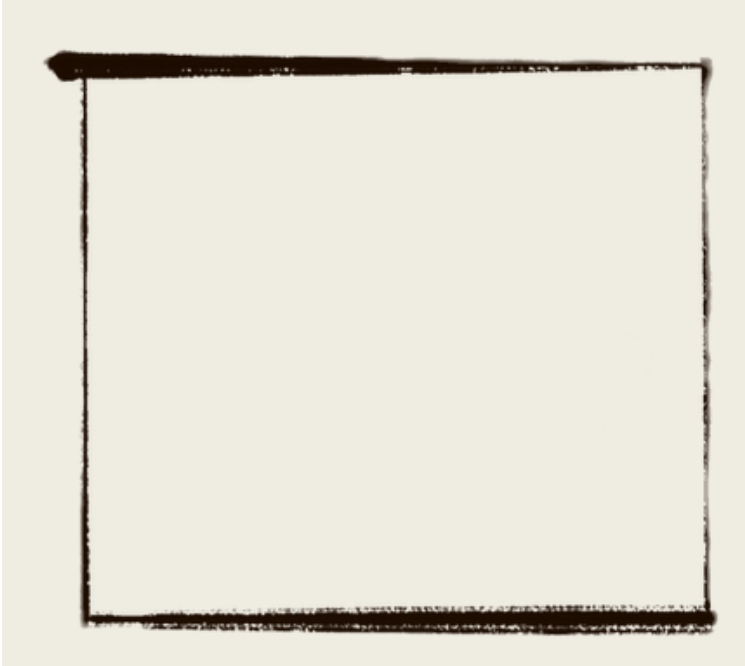
7.4.3 Portrait drawing

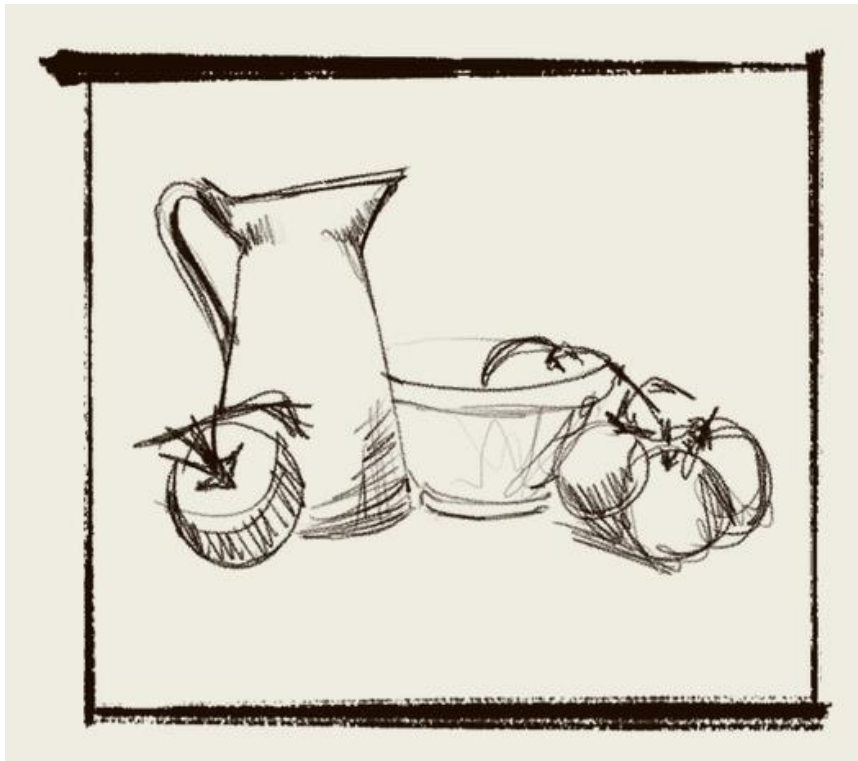


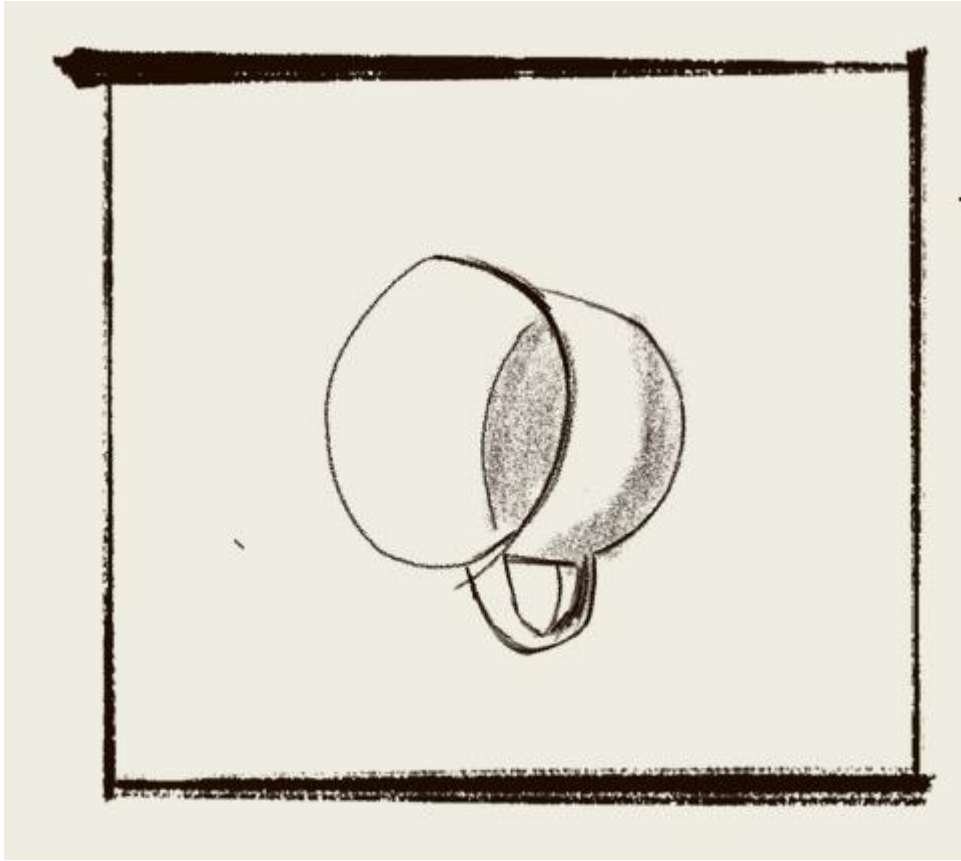
7.4.4 Mark Making



**7.4.5 Thumbnail Sketching**



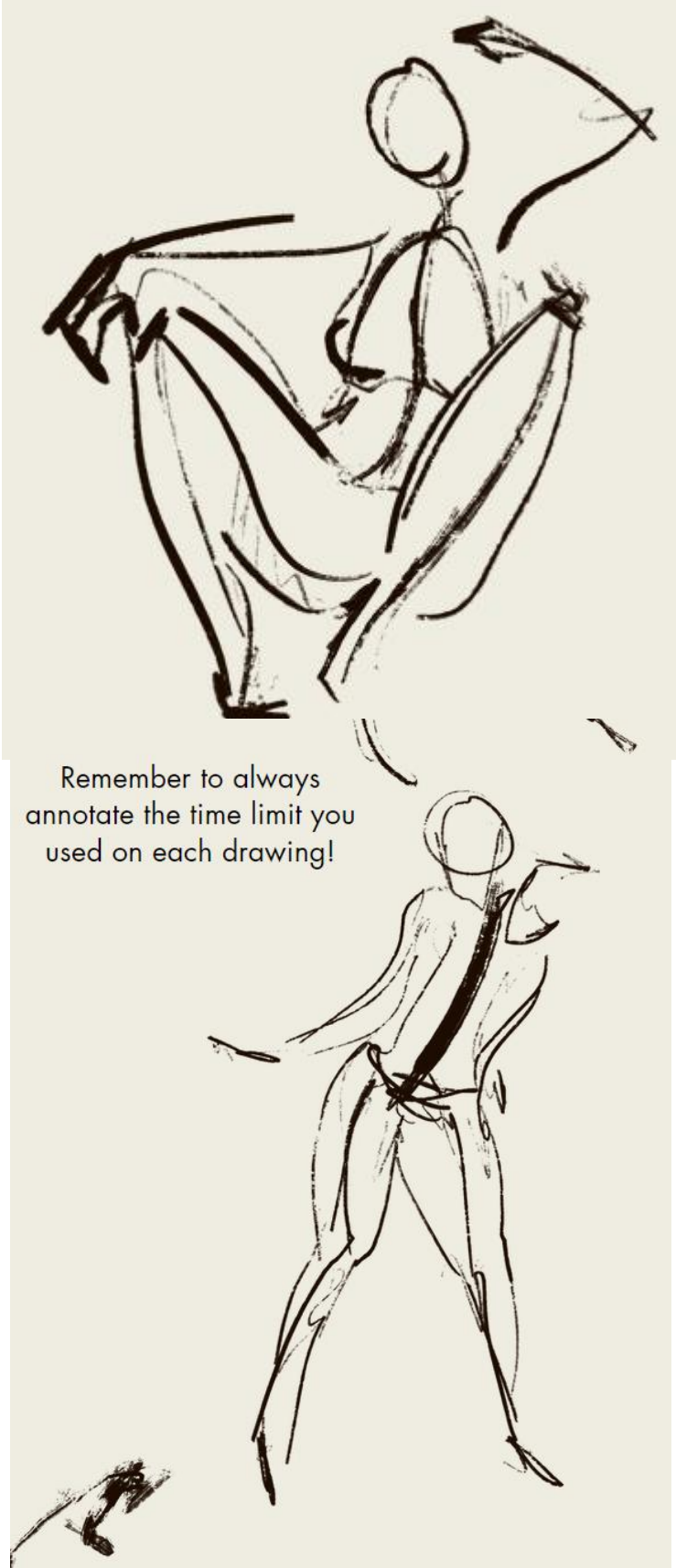


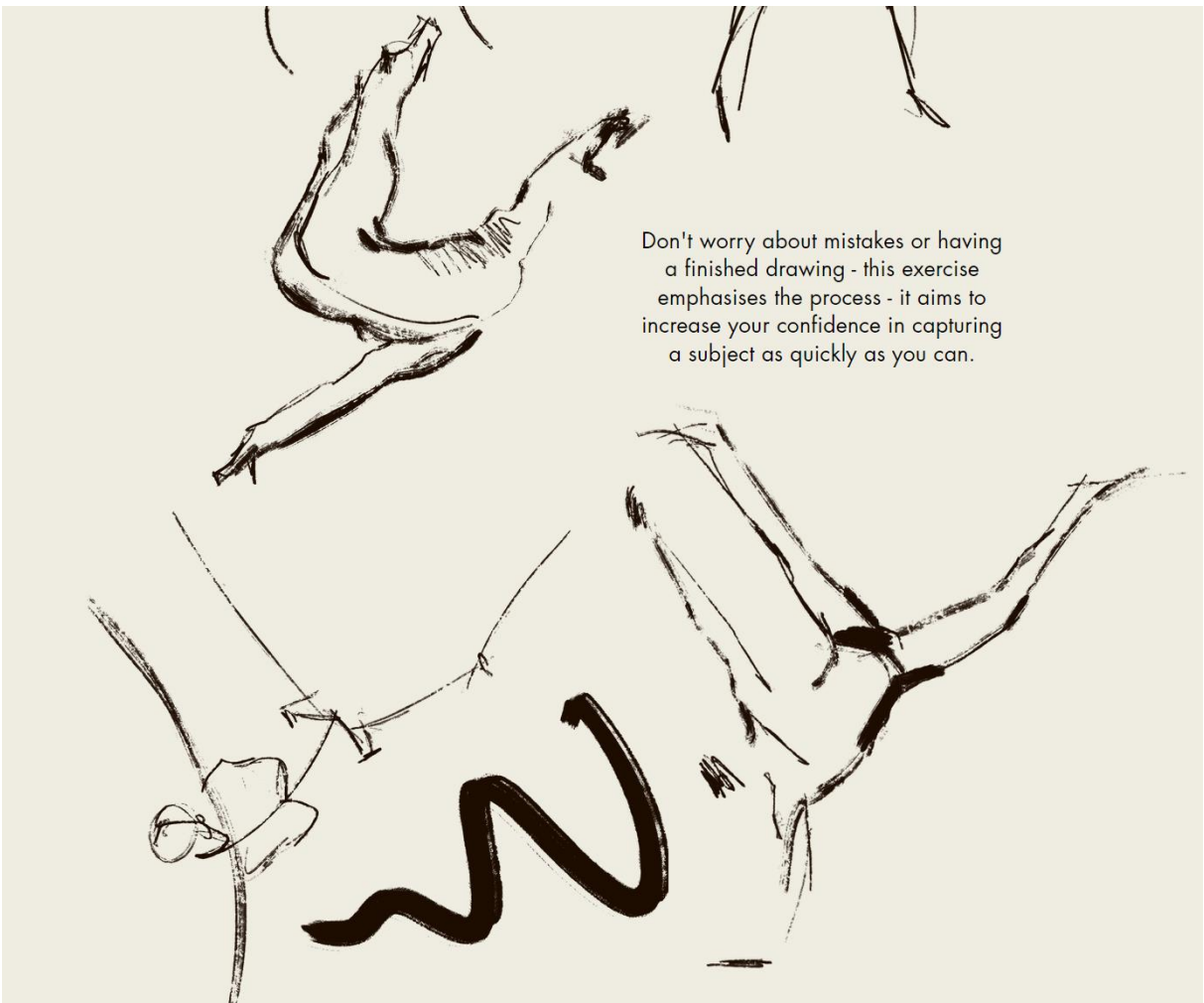
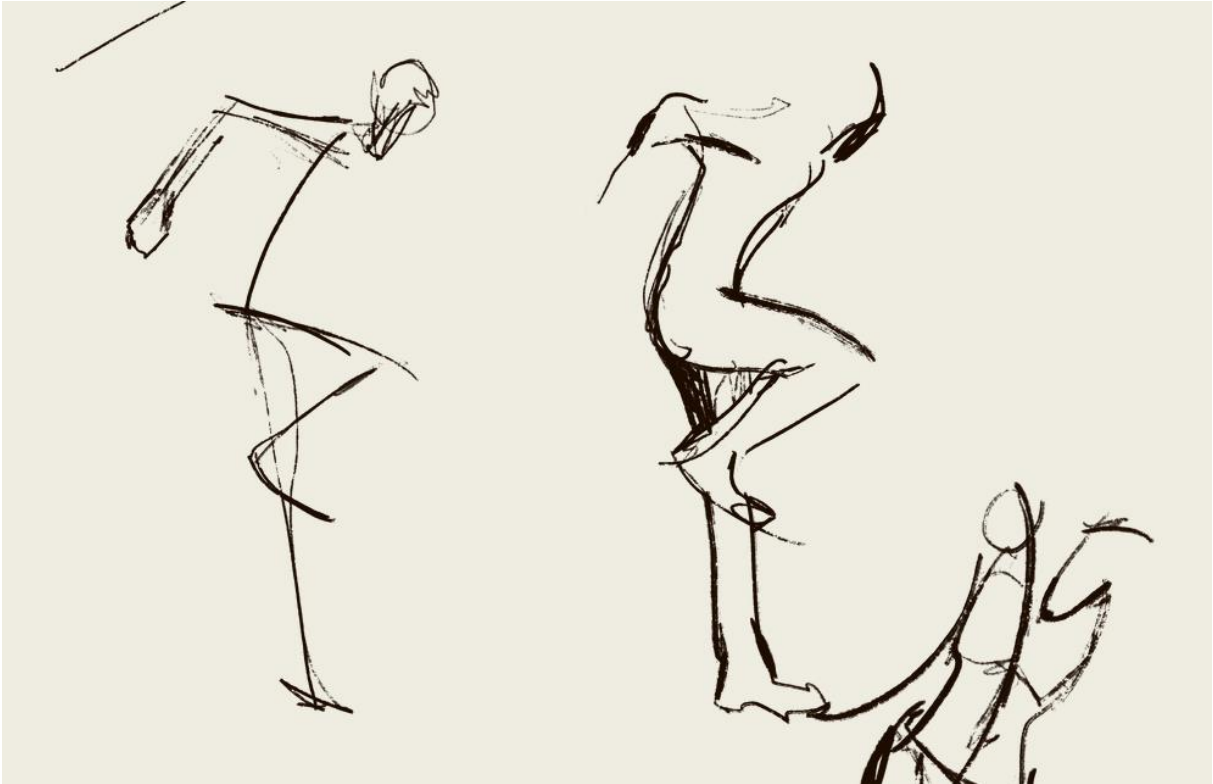


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**7.4.6 Gesture Drawing**

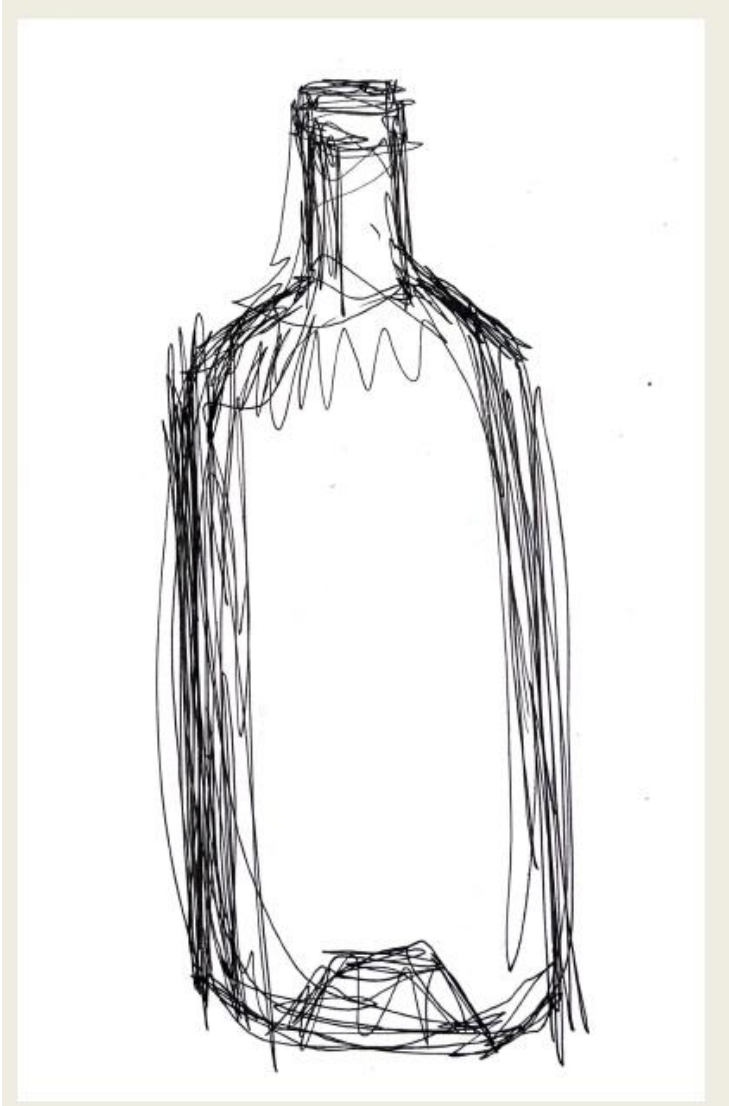




Don't worry about mistakes or having a finished drawing - this exercise emphasises the process - it aims to increase your confidence in capturing a subject as quickly as you can.



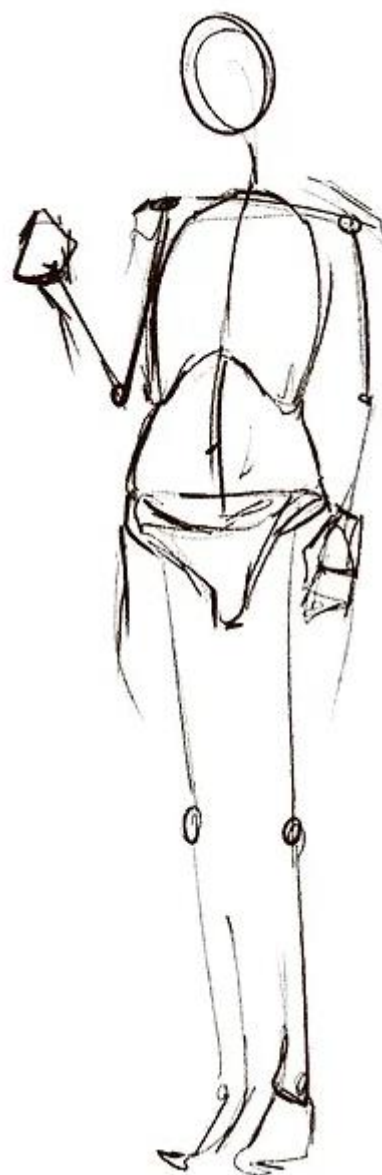
**7.4.7 Continuous Line Drawing**





**7.4.8 Transforming the Human Form**

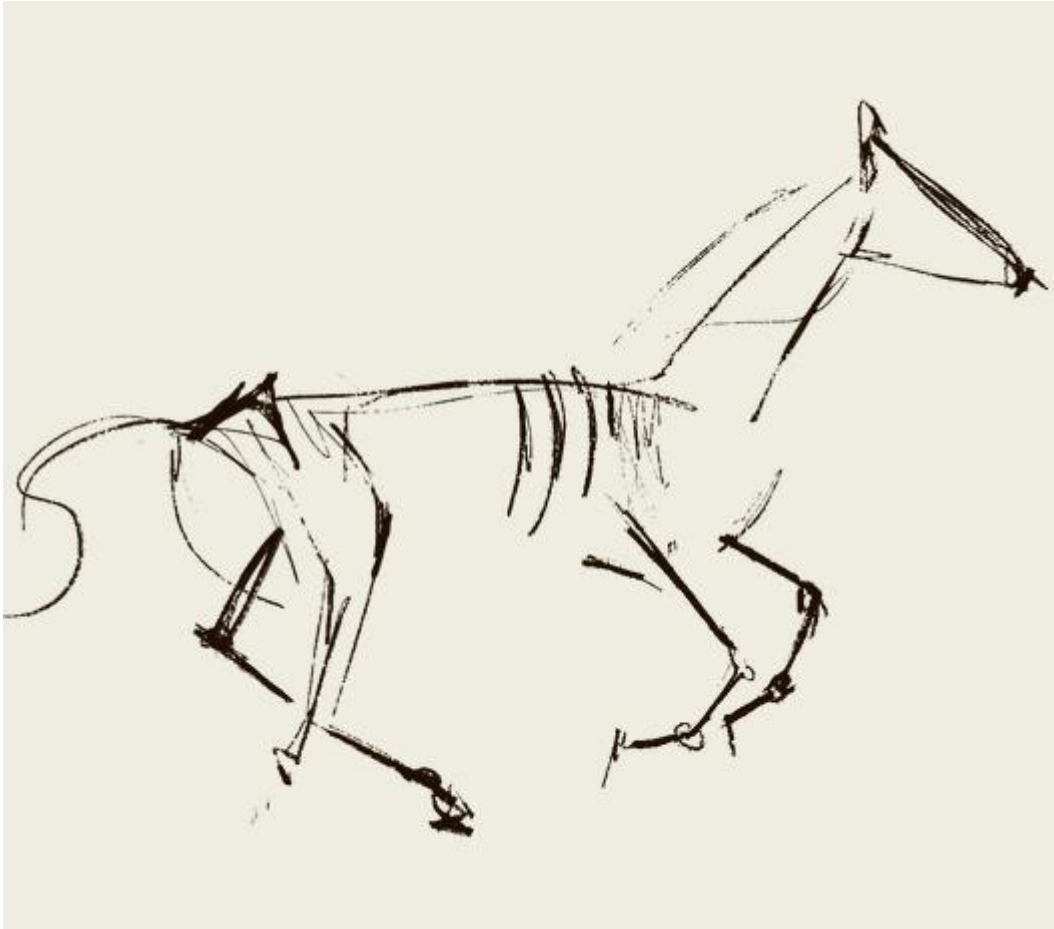


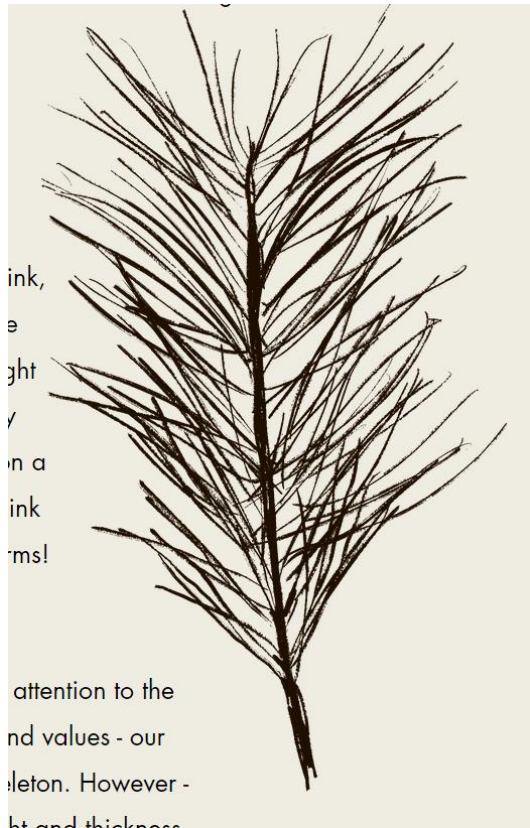
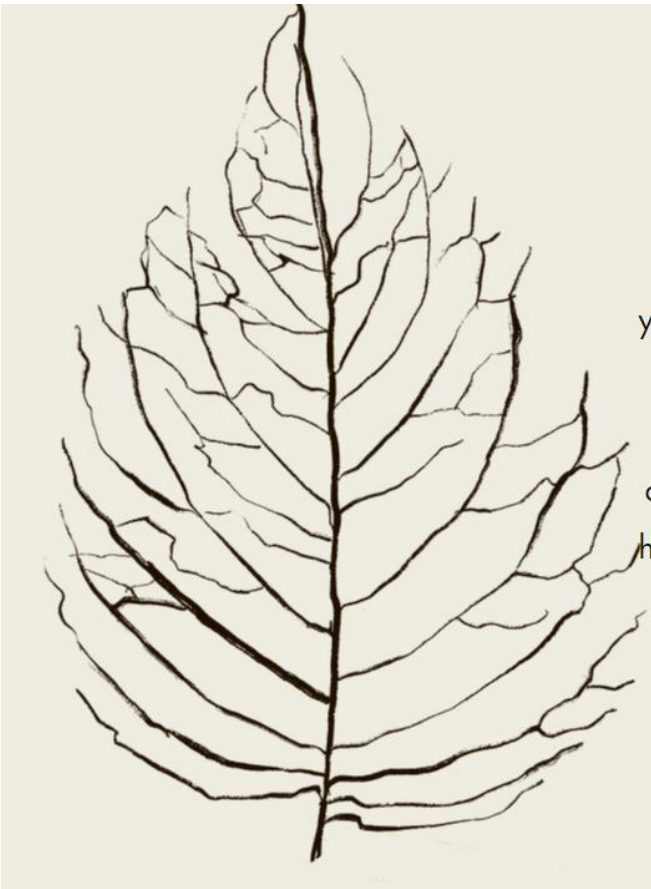
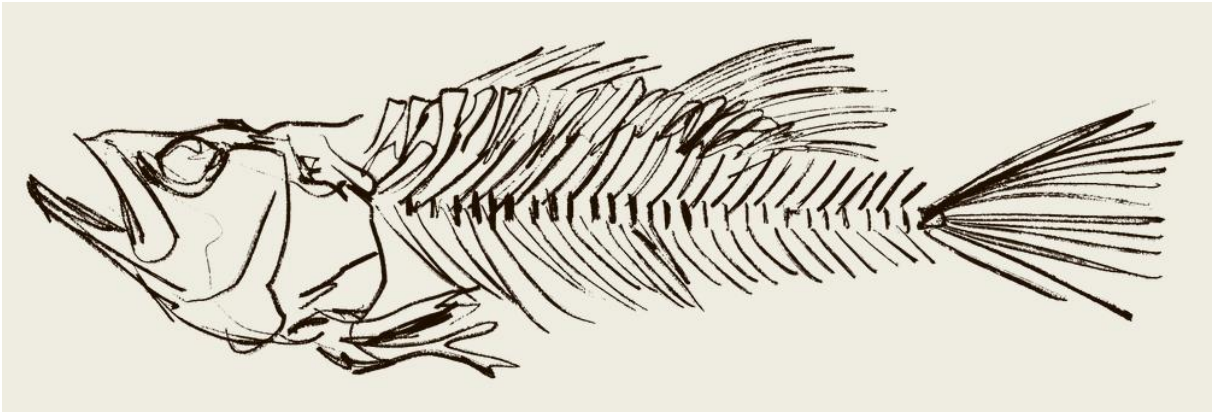




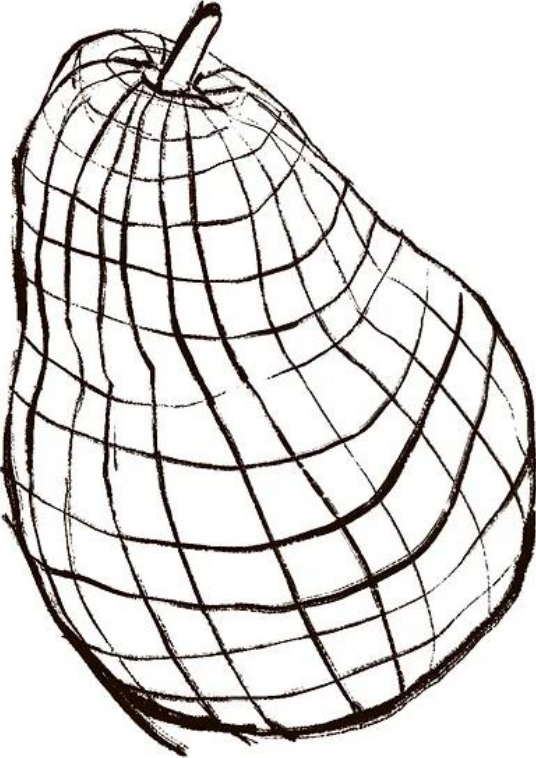
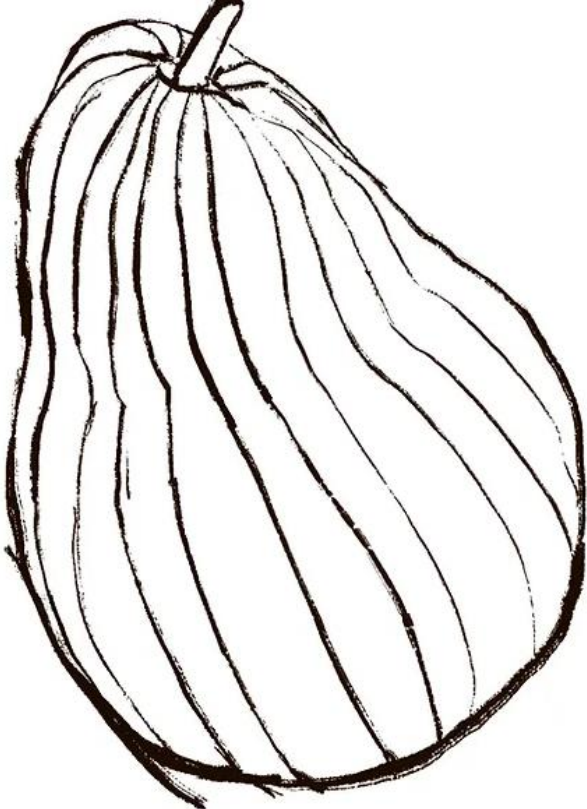
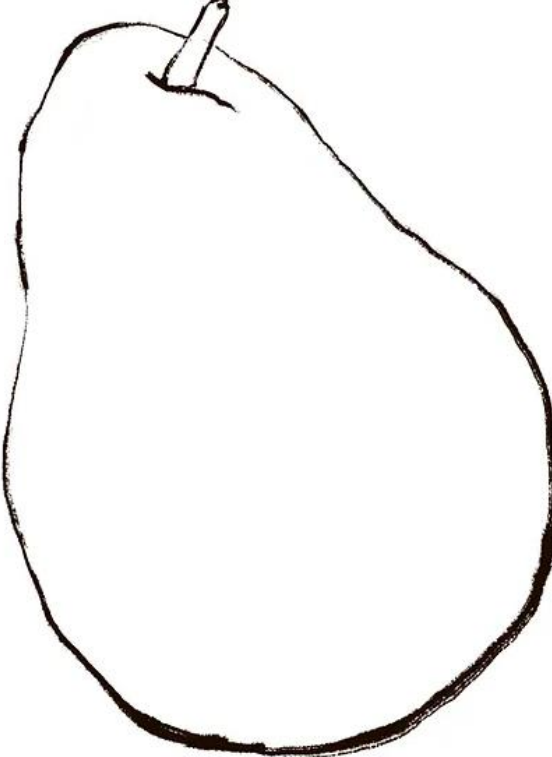


**7.4.9 Skeletal Structures**



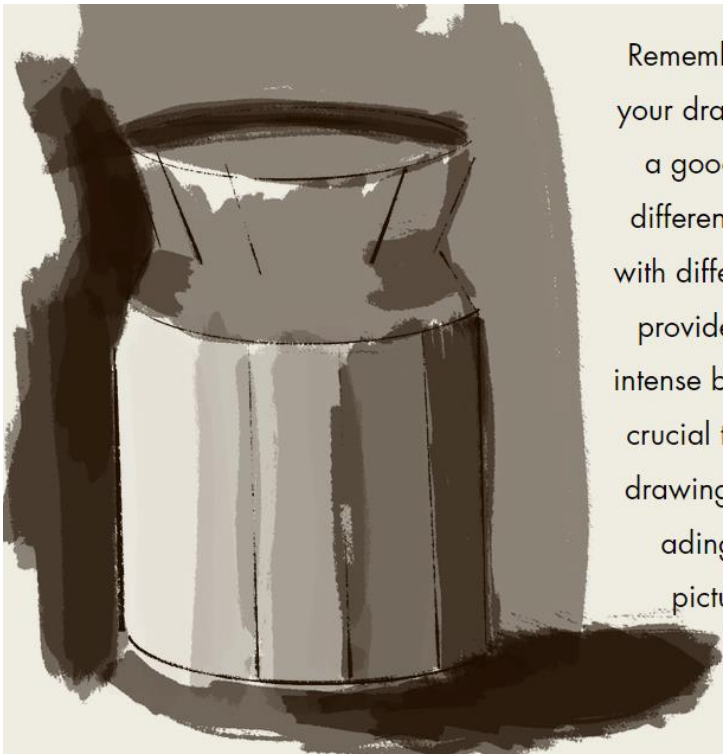
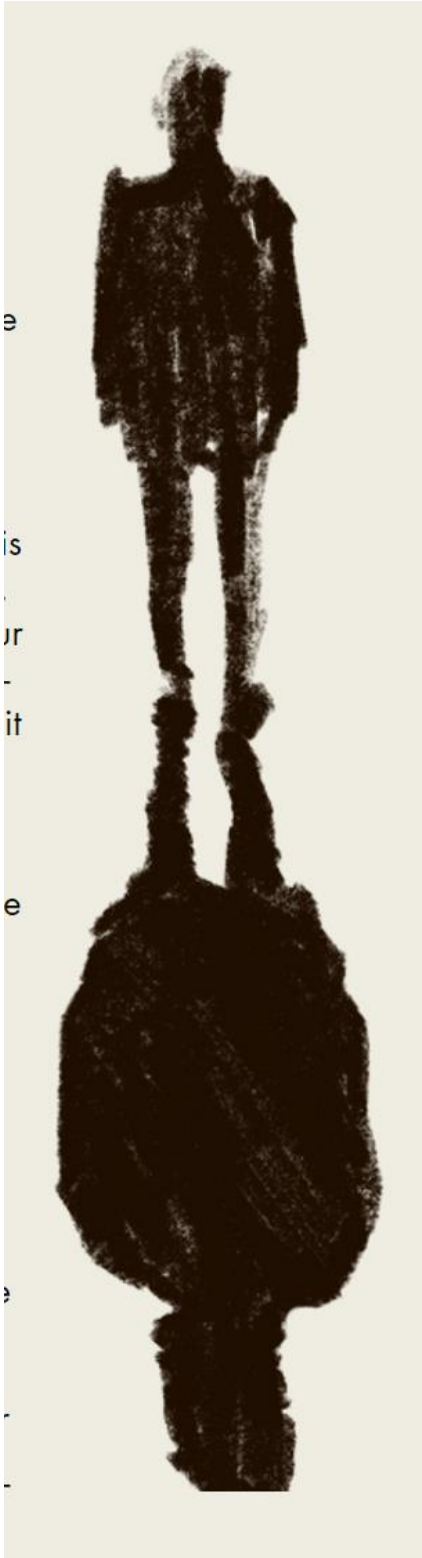


7.4.10 Mass and Volume

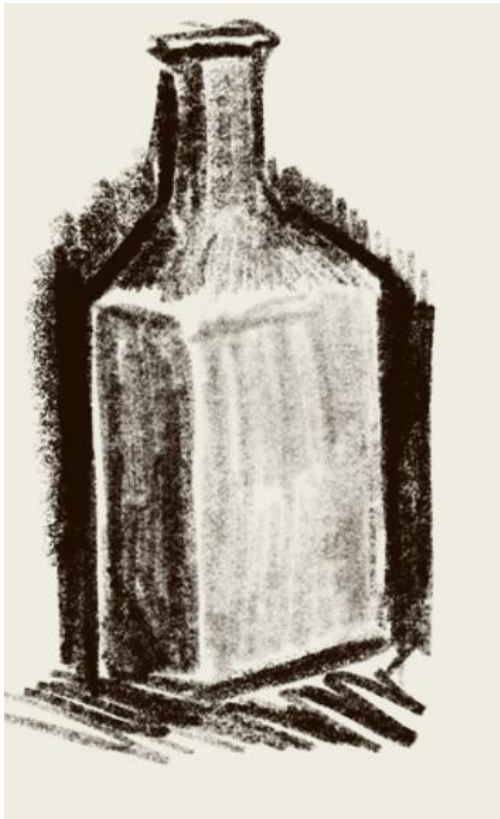


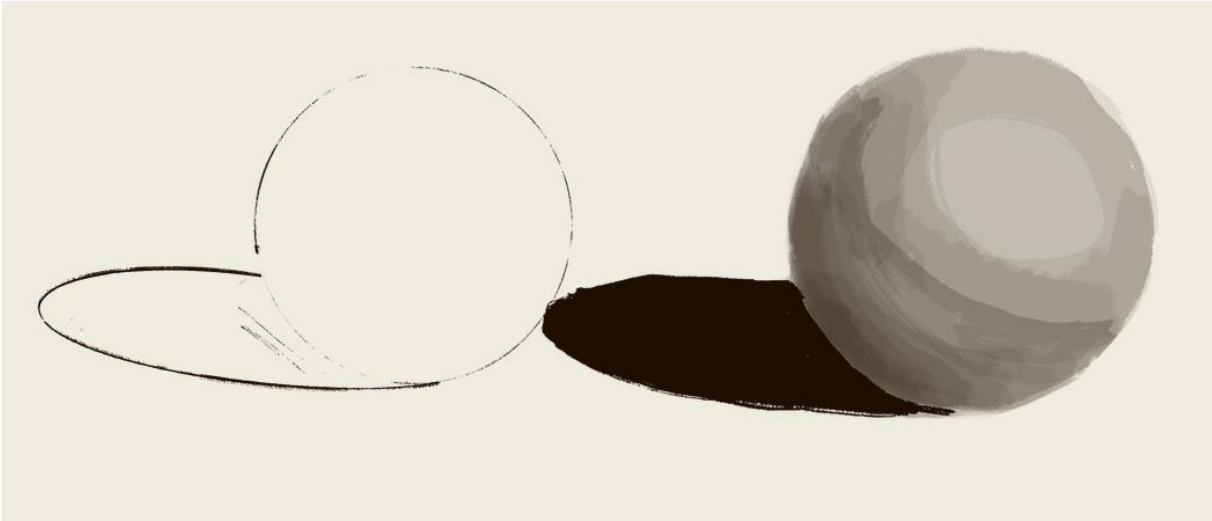


7.4.11 Drawing Shadows



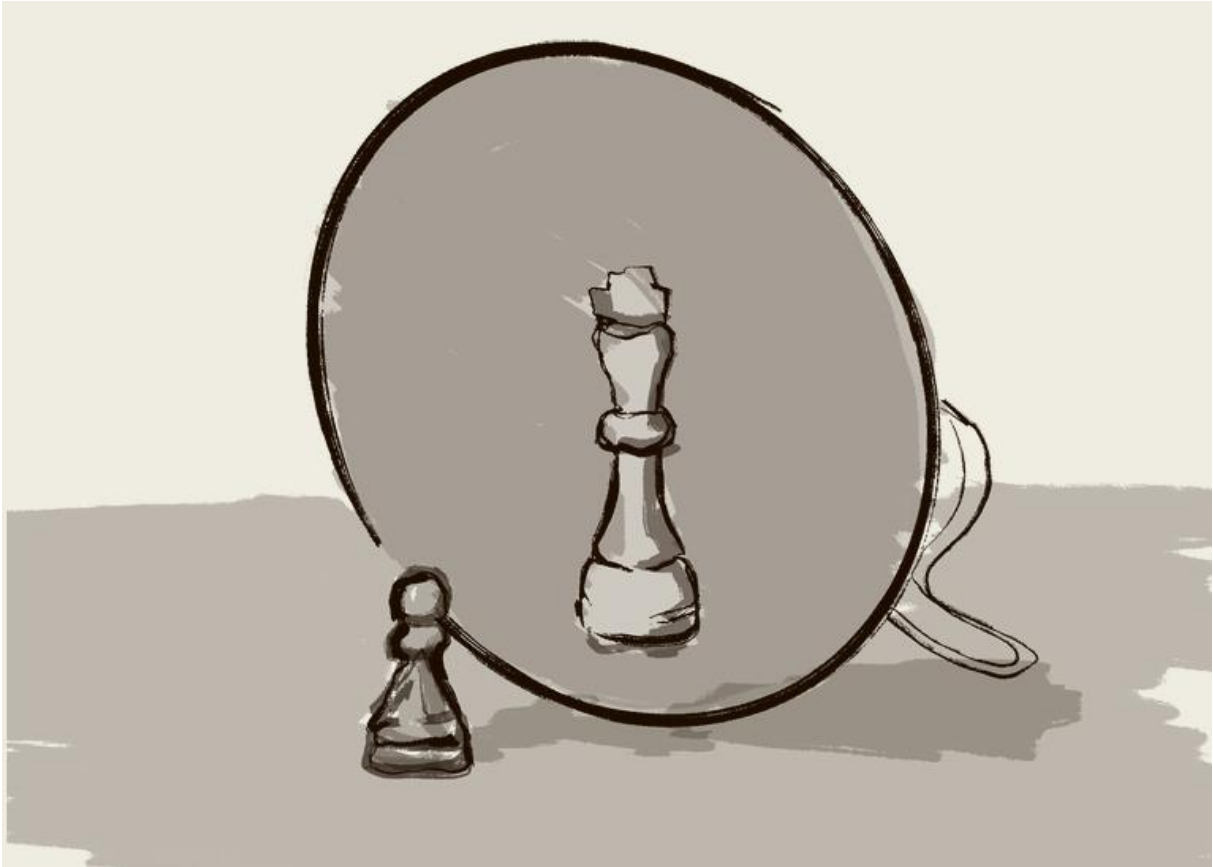
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**7.4.12 Drawing Reflections**



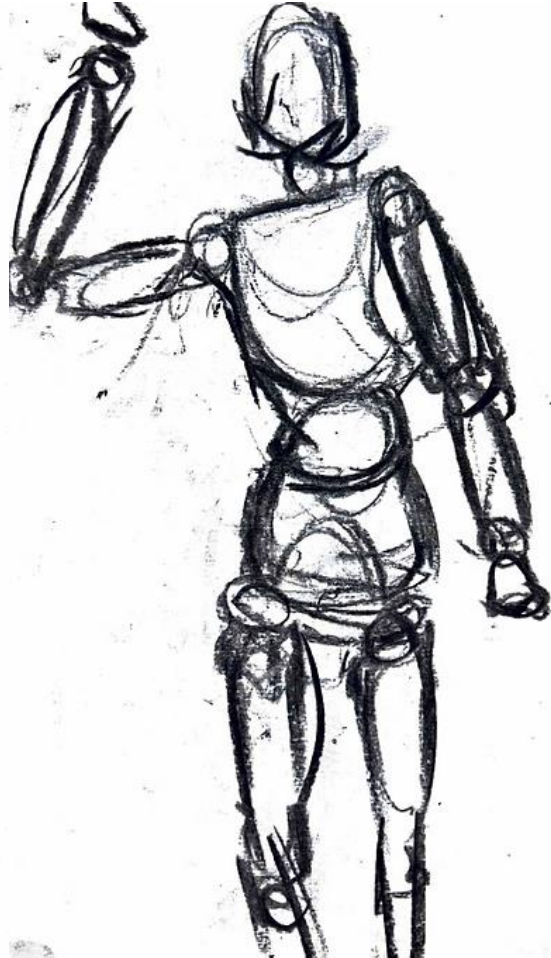








7.4.13 Drawing dolls





7.4.14 Negative Spaces







## 7.5 Text extracted from the “Line Drawing” Exercise

The following excerpt details the text that can be found in the “Line Drawing” exercise page, other exercises are of similar length and depth, and can be accessed through the following link: <https://www.drawingresources.org/exercises>

*“Lines are a fundamental aspect of art in general, not just drawing. The use of lines can be found throughout multiple disciplines such as graphic design, printmaking, fashion design, architecture, calligraphy, and the list goes on. This is because most artworks begin as line sketches - even 3D works such as sculptures. Learning to use lines as a tool is an invaluable skill, as it is a versatile and efficient method of*

*expressing emotions or explaining ideas to others.*

*Using lines allows the artist to create quick impressions of ideas and/or representations - it is also feasible, as the essentials to create a simple line drawing are usually cheap and easily obtainable. Lines usually guide the viewer's eye around the composition of an artwork, as such they play an important role.*

*It is important to consider the many different types of lines and the various methods of how they can be used, by themselves or in combination with each other. Lines can be used to affect the mood and/or atmosphere of an image, they can be used to alter tonality and values.*

*Lines can have different **orientations** -*

*Horizontal, Vertical, or Diagonal*

*They can have different **forms/shapes** -*



*zigzag, curly, spiral, wavy or curved*

*Different types of lines include -*

**Dotted lines** - *a line that consists of dots, dashes*

*Different **line weights** - From **thick** to thin*

**Continuous lines** - *a single, continuous line that is not broken. Continuous line drawing consists of not lifting your drawing material off the surface*

**Broken lines** - *Similar to dotted lines, however broken lines consist of longer segments*

**Implied lines** - *implied lines are lines that can be observed but - they aren't really there! What this means is that the line is not actually drawn, yet it is formed because of how the other lines, shapes or colours work with each other. This is often used in graphic design logos.*

**Stippling** - *stippling also involves using a series of dots, however it is often used to create shadows or tone*

**Hatching and cross-hatching** - *this involves using parallel lines to contour your subject's form, creating the illusion of volume and depth. The more you overlap lines, the darker it gets and vice versa.*

**Pick a subject!** - *Choose an object, space or person close to you and begin drawing using only lines. You can use an image for reference however, it is recommended that you draw something from life.*

*Although we might be inclined to use the sides of our drawing materials, for this exercise our main aim will be to only use **lines**. By exercising our ability to use lines, we are forced to use the **bare minimum** - thus encouraging us to be as **creative** as we can with what we have.*

*Think about the previously mentioned types of lines - how and where can you can apply them to your drawing? Different subjects require you to adapt different lines for interpretation*

***Remember** - even though painting using usually considered a drawing technique, you can still create lines using paint and a paintbrush - a brush allows you to create lines that differ from that of a pencil. Consider the atmosphere/mood that you want to convey in your artwork, and choose what works best for what you want to say.*

*For this exercise, you can draw whatever you like, the only restriction being that you can only use **lines**. - After picking a subject, gather your drawing media - this includes (but is not limited to) - **graphite, charcoal, ink, pens, pastels**, - you can also use **black paint**.*

*Once you gather your materials - start drawing! - Don't be discouraged if you don't get it the first time, even though this is one of the basics, it can be tough to get right. The more you try, the more you will strengthen your linework.*

*Begin by laying out the most **prominent** lines of your subject - get a general idea of your subject's **size** and **proportion**. Then, move on to adding shading with lines using hatching, stippling, or other techniques that involve lines.*

*Experiment with different*

*line **weights, thickness and width** to **juxtapose** or **emphasise** specific parts of your drawing. As you draw, think about how the different types of lines interact with each other, and keep your eye out for situations that would require a specific type of line.*

*Think about how these different lines can be applied and how these affect the **mass, volume, atmosphere and mood** of your drawing.*

*Think about what you're doing, you can also write down small notes that detail what you think has worked and what hasn't. It's always a crucial part of the process to take a step back and look at what you're doing from a **distance**.*

*Although we will be drawing from reference, there is nothing that stops you from adding your own **style** of line to your drawing - by time, you will develop a personal style that becomes synonymous with **yourself!** You can also add elements that are not present in the reference, such as lines or scuffs, to alter your drawing's atmosphere or meaning.*

*As you go on, you can continue to refine your drawing as much as you want but, try to not stick to one drawing, the more different things you draw the greater your repertoire of understanding will be.*

***Remember! - It's not about the end product or the final artwork, it's about the process that you go through while creating. - Do not focus on the destination, focus on the journey.***

*We encourage you to try this drawing exercise and post your successes and failures on our forum!"*