

# Figure Drawing: Gesture and Contortion

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## Basic Information

<b>Title</b>	Figure Drawing: Gesture and Contortion
<b>Summary</b>	Students will create large scale, contorted, and realist figurative drawings in charcoal. Students will begin by creating gesture drawings to evaluate movement and apply that knowledge to their final large scale drawings to show clear understanding of proportion, measurement, value changes, line weight, and contortion. Students will be photographed dodging a dodge ball and use these photographic references to complete the assignment. Lastly, students will present the final drawings in the school gallery.
<b>Grade/Level</b>	Grade 11, Grade 12
<b>Time Frame</b>	Eight class periods - 55 minutes in duration
<b>Subject(s)</b>	Advanced Drawing
<b>Modifications</b>	<p>If students have sensory issues with the feeling of willow or compressed charcoal sticks, students can use charcoal pencils for this assignment.</p> <p>If there is no way of projection, the teacher can print the slides from the power point for students. Students can also print the homework needed for discussion on "Day Three."</p> <p>The particular class that was instructed to do this lesson while student teaching had 8 students total. In the future, the day needed to take photographs may take an entire period depending on how many students are in the class. Viewing of homework will need to be moved to another studio working day if this occurs.</p> <p>Also while doing this lesson during student teaching, the students were able to use all the drawing tables in the class. If more students are in the class, space for students to work will be a challenge for the teacher to solve. Either drawings need to be smaller or the room needs to be arranged in a certain way for all students to work on flat surfaces.</p>

## Standards And Key Concepts

### Standards

#### MA- Massachusetts Core Course Objectives (2014)

**Subject:**

The Arts

**Grade Range:**

9-12

**Area:**

Visual Arts

**Objective:**

Students demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.

**Indicator:**

Basic: Students demonstrate the ability to create 2D and/or 3D works that show knowledge of unique characteristics of particular media, materials, and tools.

**Objective:**

Students demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques.

**Indicator:**

Basic: Students create representational 2D artwork from direct observation and from memory that convincingly portrays 3D space and the objects and people within that space.

**Objective:**

Students demonstrate knowledge of the processes of creating and exhibiting their own artwork: drafts, critique, self-assessment, refinement, and exhibit preparation.

**Indicator:**

Basic: Students demonstrate the ability to develop an idea from conception to completion, responding to criticism and self-assessment.

**Indicator:**

Extended: Students organize and present a body of their own work to others.

#### MA- Massachusetts Curriculum Frameworks

**Subject:** Visual Arts

**Strand:** The Arts Disciplines

**Standard 1:** Methods, Materials, and Techniques Students will demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.

**Grade 9-12:**

**Learning Standard 1.9:**

Demonstrate the ability to create 2D and 3D works that show knowledge of unique characteristics of particular media, materials, and tools

**Learning Standard 1.10:**

Use electronic technology for reference and for creating original work

**Learning Standard 1.14:**

Demonstrate a mastery of tools and techniques in one medium

By the end of extended study in grades 9–12

**Standard 2:** Elements and Principles of Design Students will demonstrate knowledge of the elements and principles of design.

**Grade 6-8:**

**Learning Standard 2.11:**

For space and composition, create unified 2D and 3D compositions that demonstrate an understanding of balance, repetition, rhythm, scale, proportion, unity, harmony, and emphasis. Create 2D compositions that give the illusion of 3D space and volume

**Standard 3:** Observation, Abstraction, Invention, and Expression Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques.

**Grade PreK-4:**

**Learning Standard 3.1:**

Create 2D and 3D artwork from direct observation

For example, students draw a still life of flowers or fruit, action studies of their classmates in sports poses, or sketches of the class pet having a snack or a nap.

**Standard 4:** Drafting, Revising, and Exhibiting Students will demonstrate knowledge of the processes of creating and exhibiting their own artwork: drafts, critique, self-assessment, refinement, and exhibit preparation.

**Grade 9-12:**

**Learning Standard 4.9:**

Demonstrate the ability to conceptualize, organize, and complete long-term projects, alone and in group settings

- Conceptualize: plan, generate ideas, make preliminary sketches, participate in discussions, imagine outcomes, and set goals;
- Organize: choose materials and techniques to attain the desired look and feel; maintain work space and personal schedule; review progress of work with others; and revise work appropriately;
- Complete: prepare work for presentation or exhibition

**Learning Standard 4.10:**

Demonstrate the ability to develop an idea through multiple stages, responding to criticism and self-assessment

**USA- 21st Century Skills Guidelines**

**Content and Skill Area:** LEARNING SKILLS: THINKING AND PROBLEM-SOLVING SKILLS Students need to think critically, analyze information, comprehend new ideas, communicate, collaborate, solve problems, and make sound decisions. Some critical elements of these thinking and learning skills are:

**Skill:** Critical thinking and systems thinking. Exercising sound reasoning in understanding and making complex choices, understanding the interconnections among systems.

**Skill:** Problem identification, formulation and solution. Ability to frame, analyze and solve problems.

**USA- NAEA National Visual Arts Standards (2012)**

**Grade:** 9 – 12

**Content Standard:**

1. Content Standard: Understanding and applying media, techniques, and processes

**Achievement Standard:**

a. apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks

**Achievement Standard:**

c. communicate ideas regularly at a high level of effectiveness in at least one visual arts medium

**USA- National Core Arts Standards (2014)**

**Discipline:** Visual Arts

**Process:** Creating

**Anchor Standard:** Organize and develop artistic ideas and work.

**Grade:** Grade Hs accomplished

**Indicator:** VA:Cr2.1.HSII Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

**Process:** Presenting

**Anchor Standard:** Develop and refine artistic techniques and work for presentation.

**Grade:** Grade Hs accomplished

**Indicator:** VA:Pr5.1.HSII Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.

**Overarching Goal**

By the completion of this lesson, students will demonstrate a clear understanding of proportion and measurement, value changes, line weight, and contortion to create realism in the charcoal medium. These finished works will be exhibited for faculty and peers. Students will use themselves as the subject in this assignment. To be able to connect themselves to their artwork and then showcase that work to others gives students the ability to personally interact with the community.

**Understandings and Lesson Objectives**

1. Students will create gesture drawings from observational poses to evaluate movement and apply this knowledge to their large scale charcoal drawings.
2. Students will demonstrate understanding in proportion and measurement, value changes, line weight, and contortion in final work.
3. Students will use photographic reference to create representational works during the entire project.
4. Students will prepare drawings for exhibition by pinning finished works and considering the conditions in which it will be exhibited.

## Essential Questions

1. What is gesture?
2. How can a drawing create movement?
3. What is representational drawing?
4. What is foreshortening?

## Unit (guiding) Questions

1. What makes gesture drawing differ from longer posed drawing?
2. How does changing line weight and detail help represent space?
3. How does foreshortening connect to body contortion?
4. How do changes in value from dark blacks to white highlights and several mid tones aide in creating representational work?

## Knowledge and Skills

Students have used proportion, measurement, value changes, and line weight in previous lessons. They are also familiar with the medium charcoal. In the lesson students will utilize this knowledge and apply it to a self-portrait. The main new information students will take from this assignment is the challenge of scaling up the dimensions from the photographic reference. Students have not had experience drawing this large. Students also have never used a photograph to draw from. The students will be responsible in capturing the reactions of having a dodge ball thrown at them. This tool is being used so that the figure is in a pose that is uncommon. The figure is being contorted and foreshortened. For students to render this will be a new challenge that incorporates building upon concepts that have already been established.

## Performance Tasks And Assessment

### Performance Task/ Activity

In this lesson students are responsible for creating one large scale drawing of themselves. Through gesture drawing practices, students will translate ideas of movement into their final works. By taking the knowledge and skills needed from gesture drawings and applying it to longer detailed drawings, students will need to problem solve how they will be able to communicate with viewers the action within there poses. By use of a camera, these unusual frozen moments prompt students to see themselves in a different way. This challenges students to look and truly understand the specific differences necessary to manipulate the value, proportion, and line weight within the composition.

### Motivation

The lesson will begin with a Power point presentation. The teacher will lecture the students with slides from the power point about gesture drawing and its important connection to longer posed figurative drawing. Next there is a link to the website of Robert Longo's "Men in Cities" artwork. Students will look at the examples of the artists work. His work is being used as a example of what the students will be creating for this lesson.

### Assessment/Rubrics

#### Attachments:

1. [Gesture\\_and\\_Contortion\\_Rubric.docx](#)

## Learning Experiences And Resources

### Routines

At the beginning of every class the teacher will present the objectives for the day. This is included in sequence of activities. Each class will begin this way. For this assignment students are instructed to pin drawings in the back of the room due to the scale of the artwork. Students are allowed to retrieve compressed charcoal, charcoal pencils, willow charcoal, and erasers from cart of materials and return items at the end of class. Specific accomodations such as moving tables to take the photographs of students are listed in the sequence of events.

On most days as listed in the sequence of events, the teacher needs to allow 10 minutes for students to clean up. Have students put away drawings by pinning them with push pins on the cork board at the back of class. Instruct students to return all materials to the cart where all materials are kept. Collect printed images. Each student will also use a sponge to wipe down the area of table they were working and the teacher will dismiss class at the bell.

### Instructional Approaches

Constructivism - In this lesson students will be constructing artwork from prior based knowledge about charcoal, proportion, measurement, value changes, and line weight. In combination with new information related to these established concepts, students will create a large scale figurative self-portrait in charcoal. The figure will be in a contorted pose that has not been practiced in the students previous artwork.

Art History/Aesthetic Appreciation - Students will be looking at the work of contemporary artist Robert Longo. Through evaluation of his work, students will create there own large scale figurative charcoal drawing.

### Sequence of Activities

#### Day One

1. Greet the class and tell students to have a seat. Take attendance.
2. Start PowerPoint presentation.
3. The PowerPoint begins with a definition of gesture drawing and its importance as a warm up to longer posed drawing to create movement. The first five slides include terms specific to the lesson. Definitions to these terms are found under "key

terms” in the appendices of this lesson. Slide 7 and 8 show examples of artists using gesture drawing. Slides 7 and 8 show images taken from the books of George Bridgeman and Andrew Loomis. The teacher has two books by these artists as well as a book from Joseph Sheppard for students to use for reference throughout the assignment.

4. The second portion of the presentation shows examples of Robert Longo’s “Men in Cities” series and a link to his site with all his work. The teacher will describe the connection between his series and there assignment. The objectives for the assignment are listed on slide 12. The teacher will be taking the black and white photos of each student on Day Three. One student will be posing and one student will be throwing a dodge ball. The captured dodging images will be printed and used as reference photos for final drawing.
5. For the remainder of the class, the students will gesture draw and be given a homework assignment. Write this assignment on the board in front of the room.
6. Students are to select 6 examples of work by artists Andrew Loomis, George Bridgeman, and Joseph Sheppard from online. Students may choose 6 examples from one artist or a combination of all. Students will either bring images on flash drive for projection or print images out for next class. Students will discuss the choices they selected and why they felt a connection to that particular drawing. This could be described by terms introduced in the PowerPoint and taken from the key terms at the end of this lesson. This assignment is due on Day three and will be discussed after photos of the students are taken.
7. For the remainder of the day, the class will choose a classmate to pose for gesture drawing. The students can volunteer for this. If nobody volunteers it is the teacher’s responsibility to choose and motivate students to participate.
8. Have the students use 1 18X24 sheet of white paper for this part of the lesson.
9. Pass out willow charcoal, compressed charcoal, and charcoal pencils.
10. Start by having one student pose for 2 minutes. Gesture drawing poses will be split into 2 minute intervals. After two minutes, prompt another student to pose.
11. The teacher will keep the time as well as walk around the room to ensure students are focusing on movement and proportion.
12. During these two minutes students will be instructed to capture the entire gesture of the figure. Students can draw up to 3 gestures on one side of the page. They can also use the back.
13. Inform students that they will do one more class of gesture drawing and day three they will have their photos taken.
14. Allow 10 minutes for students to clean up. Have students put away gesture drawings in portfolios and return all materials to the cart where all materials are kept. Each student will also use a sponge to wipe down the area of table they were working at. Dismiss class at the bell.

#### Day Two

1. Greet the class and tell students to have a seat. Take attendance.
2. Inform students the daily agenda. Students will be creating gesture drawings for the entire class as a warm up to the longer posed final assignment.
3. Pass out 5 sheets of 18 X 24 white papers per student and have students get willow charcoal, compressed charcoal, and charcoal pencils from cart with materials.
4. Start by having one student pose for 2 minutes. The students can volunteer for this. If nobody volunteers it is the teacher’s responsibility to choose and motivate students to participate.
5. Gesture drawing poses will be split into 2 minute intervals. After two minutes, prompt another student to pose.
6. The teacher will keep the time as well as walk around the room to ensure students are focusing on movement and proportion.
7. During these two minutes students will be instructed to capture the entire gesture of the figure.
8. The teacher is responsible for keeping the time. Have students work until 10 minutes remaining in class.
9. Remind students they will have their photos taken next class and that the homework is also due.
10. Allow 10 minutes for students to clean up. Have students put away gesture drawings and return all materials to the cart where all materials are kept. Each student will also use a sponge to wipe down the area of table they were working at. Dismiss class at the bell.

#### Day Three

1. Greet the class and tell students to have a seat. Take attendance.
2. Introduce objectives for the day. Students will have their photos taken and also project or pass out the homework.
3. Start by taking photos. The teacher will be taking the black and white photos of each student. One student will be posing and one student will be throwing a dodge ball. Each student needs to have their photo taken to use as reference for this assignment so rotate these roles.
4. Before photos can be taken, the room needs to be arranged to accommodate this activity. The teacher will move any tables out of the way. The teacher will also set up a white sheet to use as a backdrop for this assignment. The teacher can use the magnetic clips on the white board to pin up the sheet.
5. The teacher will photograph each student in black and white. This setting can be set on the digital camera. The teacher will also need to change to a fast shutter speed so the students will not blur. If the teacher goes into the settings of the camera and changes the shutter speed to a larger number for example 1/500<sup>th</sup> of a second, the image will not be blurred. Start by experimenting with different shutter speeds while students are dodging the ball. Once the teacher captures a photo that is not blurred, the teacher should use this setting for the rest of the photos.
6. The teacher will print images before the next class.

7. Multiple images may be taken to ensure good quality images and ideal lighting but one final image will be printed.
8. With remainder of class period students will project their homework or pass around printed images. Have students explain why they chose the images they did. Remind students of vocabulary from Power Point presentation.
9. Allow 5 minutes for students to clean up. Dismiss class at the bell.
10. The teacher will need to print image of students before class on "Day Four." Images can be printed on 8 1/2 X 11 in. computer paper. Make sure the image is printed on the entire page.
11. Before day four the teacher needs to cut each piece of drawing paper from the large paper roll.
12. The size of paper depends on the composition of the printed image. If the student is in a tall, upright position, they need a 2ft. X 4ft. piece of paper. If the composition is in a square, the student needs a 3ft. X 3ft. sheet of paper. If the student does not fit into these categories, the student needs a 3 ft. X 4ft. sheet of paper.
13. The paper roll is already 3ft. in width so measure with the measuring tape to the right length and cut with scissors. Use the yard stick to ensure a straight line is being cut.

#### Day Four

1. Greet the class and tell students to have a seat. Take attendance.
2. Introduce the daily objectives. Students will be drawing the large scale drawings for the entire class.
3. Inform students that they have today as well as the next three entire classes to finish their drawings. On day eight students will work for half of the class to finish their drawings and for the remainder of class the students and teacher will hang images in the gallery and reflect on the assignment. Final reflections will include students hanging drawings and the teacher will print out the rubrics and students will grade themselves. Lastly, students will answer the questions in writing "What did I struggle with during this assignment?" and "What were my successes with this assignment?" Students must write in complete sentences. This will be attached to their self graded rubrics and used in final grading.
4. Pass around pre cut paper and the printed images.
5. Student can retrieve all charcoal and erasers from cart with materials.
6. Allow students to work for 10 minutes before going around asking if they have any questions. This will insure that they have at least started and there will be something to assess.
7. Students should focus on proportion, foreshortening, line weight, shape, form, and details. (See key terms.)
8. Make sure students are using the entire page and also focusing on composition (See key terms.)
9. Have students work for the entire class.
10. Allow 10 minutes for students to clean up. Have students put away drawings by pinning them with push pins on the cork board at the back of class. Instruct students to return all materials to the cart where all materials are kept. Collect printed images. Each student will also use a sponge to wipe down the area of table they were working. Dismiss class at the bell.

#### Day Five

1. Greet the class and tell students to have a seat. Take attendance.
2. This class is really an in studio work day. Follow steps 2-9 on "Day Four."
3. Remind students that they have all of this class and two more full classes to work. Inform students that they have today as well as the next three entire classes to finish their drawings. On day eight students will work for half of the class to finish their drawings and for the remainder of class the students and teacher will hang images in the gallery and reflect on the assignment. See number 3 on "Day Four" for more information.
4. Inform students that next class there will be a progress critique to get feedback from their peers.
5. During the progress critique all students will pin up drawings in the front of the room. They can do this by clipping their drawings to magnetic clips and those clips will magnetize to the white board. Each student will comment on one another. It is the teacher's responsibility to explain all the points the students are needed to hit. To do this, the teacher can read directly from the rubric attached to this lesson.
6. Have students get drawings from back of room. They can also grab charcoal and erasers from cart.
7. Walk around the room making sure students understand the assignment. If they are not, gridding the printed images may be helpful. Breaking up the printed images into a small even squared grid can help focus on one part so they do not get overwhelmed. Emphasize on establishing a spine, rib cage, and keeping in mind proportion to create a believable piece. Walk around room every 10 minutes to speak one on one with each student. Between the 10 minutes, answer any questions the students may have.
8. Allow 10 minutes for students to clean up. Have students put away drawings by pinning them with push pins on the cork board at the back of class. Instruct students to return all materials to the cart where all materials are kept. Collect printed images. Each student will also use a sponge to wipe down the area of table they were working. Remind students of progress critique for the beginning of next class. Dismiss class at the bell.

#### Day Six

1. Greet the class and tell students to have a seat. Take attendance.
2. Begin by introducing the daily objectives. The class will begin with the progress critique and then work on their drawings. Have students remove drawings from cork board and clip drawings with magnetic clips to white board. Talk about the strengths and weakness this far in the project. Have students discuss their own work and that of their classmates. It is the teacher's responsibility to explain all the points the students are needed to hit. To do this, the teacher can read directly from the rubric attached to this lesson and refer to the power point and key terms.
3. Remainder of class should be working on weaknesses discussed and continue work. The progress critique should take

up about 15 minutes of class. After this follow numbers 2 – 8 on “Day Four.”

4. Have students get drawings from back of room. They can also grab charcoal and erasers from cart.
5. Walk around room every 10 minutes to speak one on one with each student. Between the 10 minutes, answer any questions the students may have.
6. Remind students they have the rest of today as well as one more entire class to finish drawings. On day eight students will work for half of the class to finish their drawings and for the remainder of class the students and teacher will hang images in the gallery and reflect on the assignment. See number 3 on “Day Four” for more information.
7. Allow 10 minutes for students to clean up. Have students put away drawings by pinning them with push pins on the cork board at the back of class. Instruct students to return all materials to the cart where all materials are kept. Collect printed images. Each student will also use a sponge to wipe down the area of table they were working. Dismiss class at bell.

#### Day Seven

1. Greet the class and tell students to have a seat. Take attendance.
2. Begin by introducing the daily objectives. This class is really an in studio work day. Remind students that they have this class and on day eight students will work for half of the class to finish their drawings and for the remainder of class the students and teacher will hang images in the gallery and reflect on the assignment. See number 3 on “Day Four” for more information.
3. Have students get drawings from back of room. They can also grab charcoal and erasers from cart.
4. Walk around room to help students. Follow numbers 3-8 on “Day Four” as well as number 4 on “Day Five.”
5. Allow students to work for 10 minutes. After this time, speak one on one with each student. While speaking with each student have them individually pin up their drawings to the white board and assess them with the student. All the objectives for students to accomplish are in the rubric so follow this when speaking with students.
6. Allow students to work for the entire class.
7. Before clean up, remind students they have half of the last class to finish. The drawings will be hung up, and the students will grade themselves using the rubric for the assignment. Students will also answer “What did I struggle with during this assignment?” and “What were my successes with this assignment?”
8. Allow 10 minutes for students to clean up. Have students put away drawings by pinning them with push pins on the cork board at the back of class. Instruct students to return all materials to the cart where all materials are kept. Collect printed images. Each student will also use a sponge to wipe down the area of table they were working. Dismiss class at bell.
9. Before next class, the teacher will print out the rubrics for students to self assess at the end of this project.

#### Day Eight

1. Greet the class and tell students to have a seat. Take attendance.
2. Start off with the daily agenda. This is the last day for students to finish. Make sure to remind the students the intention of this assignment as written in the rubric.
3. Have students get drawings from back of room. They can also grab charcoal and erasers from cart.
4. Allow students to work for half of the class to finish their drawings.
5. The other half of class will be dedicated to final reflections. Students and teacher will hang drawings. Students grab their drawings and teacher and students will bring them to the gallery.
6. The teacher will use push pins to hang drawings. The teacher will also use the measuring tape to make sure the drawings are centered and straight.
7. After all drawings are hung, return to the classroom to fill out rubrics. Lastly, students will answer the questions in writing “What did I struggle with during this assignment?” and “What were my successes with this assignment?” Write these questions on the board. This will be attached to their self graded rubrics and used in final grading.
8. Return all materials to the cart. The printed images can be collected and used by the teacher when grading. Dismiss class at bell.

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#### Differentiated Instruction and Adaptations

It is the teachers legal responsibility to always follow all mandated Individualized Education Programs (IEP's) and 504's for each student within the classroom.

For students with auditory needs, the teacher will always speak with these students individually to make sure all communication for the task at hand has been understood. The teacher will always print all the information for the students and meet with students one on one for any additional questions.

For English language learners, the teacher will always speak with these students individually to make sure all communication for the task at hand has been understood. The teacher will always print all the information for the students and meet with students one on one for any additional questions.

Advanced learners, for instance students enrolled in Advanced Placement Art (AP), will be assigned to draw two poses for this lesson. This added work and keeping the same deadline of all students will prepare these particular gifted learners for future artistic endeavors.

Any other additional accommodations that help the students succeed in the lesson not yet discussed will be followed by the teacher.

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#### Resources

- Materials and resources:

Teacher will provide own book references for students.

Figure Drawing for all It's Worth by Andrew Loomis  
Titan Books; Facsimile edition edition (May 31, 2011)

Bridgman's Complete Guide to Drawing From Life by George Bridgman  
Sterling; 3.8.2009 edition (April 7, 2009)

Anatomy: A Complete Guide for Artists (Dover Anatomy for Artists) by Joseph Sheppard  
Dover Publications; New edition edition (September 30, 1992)

- Technology resources:  
Teacher will use a digital camera for this assignment. Teacher will also need to print images using a printer.
- Teacher will use department camera and printer to fulfill the lesson.

**Links:**

1. [Robert Longo's Men in Cities](#)

**Materials**

- 60 – sheets of 19 X 24 Strathmore 400 series white drawing paper for gesture drawings
- 1 – 36ft X 100 yard roll of white drawing paper (cuts of paper from this roll will range in 3ft.X 4 ft., 3ft. X 3ft., 2ft. X 4ft pieces depending on composition of printed image)
- 1 - measuring tape
- 1- yard stick
- 1 – pair of scissors
- 2 boxes – 25 per box sticks of Coates Medium Willow Charcoal
- 25 - sticks of 4B General's Compressed charcoal
- 10 – 4B General's Charcoal pencils
- 1 box - 18 per box Factic Latex Free Black Erasers
- 1 - Digital Camera with loaded SD card
- 1 - Printer for printing images
- 10 sheets of 8 ½ X 11 computer paper
- 1 - Dodge ball for students to dodge
- 1 – 15ft. X 6ft. white sheet to use as a backdrop in photos
- Andrew Loomis book reference: *Figure Drawing For All It's Worth – 1943*
- George Bridgman book reference: *Bridgman's Complete Guide to Drawing from Life – 2009*
- Joseph Sheppard book reference: *Anatomy: A Complete Guide For Artists – 1992*
- 5 - Sponges in sink to clean tables
- 20 magnetic clips to clip drawings to white board
- 20 push-pins for students to pin drawings on cork board in back of the room

**Appendices**

Key Terms:

Foreshortening: method of rendering a specific object or figure in a picture in depth. The artist records, in varying degrees, the distortion that is seen by the eye when an object or figure is viewed at a distance or at an unusual angle.

Gesture: Drawing a series of poses taken by a model in a short amount of time. The main objective is to create movement and representing the pose of an entire figure in a short amount of time without being overly detailed.

Composition: the combination and arrangement of shape, form, color, line weight, texture, and space.

Line weight: Variations in line to create dynamic space and visual weight.

Proportion: the ratio between the parts of a work and its whole. Use comparative measurement in the human form to keep proportions accurate.

Example: 1 head = 1/8<sup>th</sup> the scale human height.

Representational art: Art that seeks to portray things seen in the visible world.

**Attachments:**

1. [Gesture\\_and\\_Contortion\\_Rubric.docx](#)
2. [Gesture\\_Contortion\\_Drawing.ppt](#)
3. [Michelle\\_Borges\\_Gesture\\_Contortion\\_Refernces.docx](#)