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Effectiveness of Copying as a Teaching Method for Adult Novice Learners of Drawing:
A Study of Students' Perceptions

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A Thesis

in

The Department

of

Art Education

Presented in Partial Fulfilment of the Requirements
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ABSTRACT

Effectiveness of Copying as a Teaching Method for Adult Novice Learners of Drawing: A Study of Students' Perceptions

Homeira Mortazavi

In this research I have studied the effectiveness of copying when used as a tool to enhance visual learning and to teach various art concepts. In the context of art history, I have looked at how copying was used in the training of artists, and how it eventually helped the artists display originality in their own work. Finally, I have looked at the diverging views held by art educators regarding the issue of copying, and its relation to creativity, originality, self-expression and learning.

A teaching project for adults to learn representational drawing based on the concept of copying was developed and implemented. Students learned about elements of drawings, first by copying and investigating from two- dimensional sources, and then, applying those learned concepts in observational drawings. During interviews conducted with students following the classes, students mentioned benefits such as increased confidence, a sense of satisfaction and achievement, better eye/hand coordination, enhanced learning of new skills and techniques, and enhanced perceptual training (learning to 'see' better).

ACKNOWLEDGEMENTS

I dedicate this work to my husband, Asaad Salehi, for his support and encouragement; to my two daughters, Shireen and Maryam, who are my inspiration in life; and to my parents and two brothers with love, respect and gratitude.

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INTRODUCTION

1. Copying in my childhood art

As I look back on my childhood art experience, I recollect my first most valued and cherished painting made at the age of 11 or 12. It was a copy. I remember I had just received a new set of watercolors. I wanted to paint; not just anything, but something sophisticated and adult-like. I decided to copy a typical Persian miniature portrait of a woman holding a jar of wine that I had seen in an illustrated poetry book. The process of drawing the outline, then coloring it, was delightful to me; more so because as my work progressed, I could see the resemblance of my painting to the one being copied. When I completed the painting, I received praise for my skilful imitation and my watercolor painting became the decoration on my parents' bedroom wall for many years. The experience was so fulfilling that I made two more copies of the same picture. These additional copies became less enjoyable, more mechanical and almost boring at the end.

I also remember my experience in a craft class when I was young. We used a variety of materials, not for pure experimentation, but to follow and imitate our teacher in a step-by-step linear procedure as she demonstrated. In this class, I made a few stuffed animals. As I learned the basic steps and mastered working with the materials, I began to design and create my own original stuffed animals at home -- a camel, an octopus and a lady bug. Even as I got older, I occasionally copied or borrowed from a photograph or

other visual source.

My childhood copies were initially done for my personal satisfaction, but at the same time, they enhanced my visual learning. This process of direct copying not only boosted my self confidence, but it helped me to develop a richer visual vocabulary, technical skills, better hand/eye coordination, and more fluency in using a medium. As my technical skills and visual repertoire broadened, I went a step further and began to apply my newly learned visual signs, symbols and techniques in other situations. Through this process of copying and learning by imitation, I was able to benefit from the knowledge of others and to acquire new skills more quickly and effectively than I would have by trial learning alone.

Copying can become a mechanical imitation with no intrinsic value depending on how it is used. It can either lead to new insight and learning, or it can become a merely mechanical reproductive process with no educational value. In my childhood, the second and third time that I copied the miniature portrait clearly illustrates the latter case. Upon reflection of this experience, I found that the second and third time copying was less satisfying than the first. It was far less stimulating and more mechanical because there was nothing new to explore or learn. Copying does not contribute to learning when it functions as merely a repetitive duplication process; a process of doing the same thing over and over again without encountering new situations or new problems to be solved.

2. The definitions of copy and its various meaning in art

To begin to clarify the role copying can play in the process of learning art we must first define the word “copy”. Webster’s New Collegiate Dictionary (1975) defines it as, “1: an imitation, transcript, or reproduction of an original work... 2: one of a series of esp. mechanical reproductions of an original impression;...” (p.251). In Merriam-Webster’s Collegiate Dictionary (Internet on line), copying is defined as the act of “duplicating an original as nearly as possible”, while imitation is the process of “following a model or a pattern but may allow for some variation”.¹

Historically, within the context of art, copying has had many different meanings for all levels of practitioners of art, from novices to masters. For novice learners, it has meant the act of reproducing an original work for the purpose of developing a variety of technical skills, perceptual training and eye/ hand coordination (Homburg, 1996, p.7). For more advanced artists, it is the act of improving techniques, or learning about aspects of composition and style from more accomplished masters (Haverkamp-Begemann & Logan , 1988, p.16). For still others, copying is the act of borrowing; the taking of some aspect or aspects of another artist’s imagery, with or without variation, and implying them in one’s own paintings as part of the original artwork.

1

- Merriam- Webster’s collegiate dictionary. [Http://www.m-w.co](http://www.m-w.co)

Some artists have imitated the works of other artists in the form of drawings or small-scale oil sketches in order to draw inspiration for their own compositions. In such cases, “they might not only imitate the compositions of the originals, but also try to incorporate their own ideas and skills” (Homburg, 1996, p.7). Thus, the process of copying becomes an inspirational guide to display original means.

In summary, an artist may copy other works of art in order:

- 1) To record in the sense of reproducing or duplicating;
- 2) To learn about principles of design, details and factors that govern visual representation;
- 3) To borrow from images and incorporate or imply them in some part of his/her own original works;
- 4) To interpret selected motifs or subjects in a new fashion, variety and style; or
- 5) To stimulate the mind toward originality and invention and draw inspiration for his/her own works.

Other words that need to be defined for clarity of this paper are:

- Creative copy:** Any form of copying that becomes a tool of investigation for the artist to display original means (my definition);
- Creativity:** The quality of being imaginative; the ability to invent, produce or make rather than imitate;
- Learning:** To gain knowledge or understanding of or skill in by study, instruction or experience.

REVIEW OF LITERATURE

1. Art education and the concept of copying

In a letter to E.H. Gombrich, C. Bell describes an experience he had with another teacher who saw his students' copy works. "You made them copy from Raphael? She said. Her expression was exactly that of some one who had been casually informed that I had committed a series of indecent assaults upon the brats..." (Gombrich, 1979, p.174). The irony was that before these students were introduced to the works of Raphael, "they were coming to school with traced drawings of Mickey Mouse and pictures from the lids of cereal packets..." (p.174). In response to Bell, Gombrich wrote, "Art and Illusion may partly have sprung from my reaction to this prejudice. As a child, I had taken to copying pictures of animals in a favorite animal book. I was quite proud of my efforts and somewhat mortified when I discovered from the tone of voice in which these drawings were duly 'praised' that my parents disapproved of copying. Those were the days of Cizek in Vienna..." (p.175).

The concept of child art, developed and promoted by Franz Cizek in Vienna, was based on the principles and teachings of Rousseau and Fröëbel. Cizek believed that the child's imagination, memory and inner thoughts were enough to motivate a child to draw or paint; thus, he rejected imitation and copying from any sources including even nature. "All copied things are worthless", declared Cizek (Viola, 1936, p.37). From this

child-centered view, Cizek believed self-expression and creativity are fostered through noninterference of adult influences, and his teaching method with children was said to be 'Not to Teach' (Malvern, 1995). The Progressive Education Movement of the early 1900s later adopted his theory and opposed the practice of copying, which it believed had no educational value and served only to inhibit a child's creative potential.

Victor Lowenfeld (1964) , whose writings have influenced decades of classroom teachers to consider copying as anti-educational., wrote:

... imitative procedures as found in coloring and workbooks make the child dependent in his thinking..., they make the child inflexible..., they do not provide emotional relief..., they do not even promote skills and discipline, because the child's urge for perfection grows out of his own desire for expression; and finally, they condition the child to adults' concepts that he cannot produce alone and that therefore frustrate his own creative ambitions (p.25).

Both Lowenfeld and Cizek consider a child's attempt to draw naturalistically to be a decline in their artistic ability. They believe that as children (around the age of 8 or 9) draw more realistically, getting involved with the environment and what goes on around them, they lose their innocence in art and their creative talent diminishes. Viola (1936) also recognized that "when children do only what they wish there is a danger that they

may copy or imitate or may be influenced by tradition” (p. 18). Even though children’s attempt to either copy from nature or to imitate the works of others is a natural process, those educators have discouraged these tendencies. For instance, when examining the naturalistic drawing tendencies of children between the age of 9 to 11, Lowenfeld (1964) wrote, “A question might arise whether it is desirable from the viewpoint of modern art education to stress the naturalistic tendencies” (p.184). With respect to the works of adolescents in crisis who are interested in realism, he suggests solving this problem by enlarging their concept of adult art and familiarizing them with the works of modern masters such as Chagall and Klee who have a “very unsophisticated manner” (p.330).

It is clear that for Lowenfeld and Cizek the concept of child art and originality is interwoven with the modern aesthetic views of their times. In an era where modern artists rejected realism and academic teaching, and looked to new sources such as child art and primitive art for inspiration, it is no wonder the ‘unspoiled’ art of children was cherished and kept away from adult influences for the sake of modern art. By having the adolescent look to modern art for inspiration, rather than fostering their tendencies for realistic representation, we have frustrated the adolescents’ desire to master realistic imagery. We have also cheated the adolescents by leading them to believe that the imagery artists make is totally original, and by accepting artists’ product and denying their process of work, which involves the sources of their ideas and mastery of skills (Kozlowski & Yakel, 1980).

The misconception surrounding the practice of copying in art education begins because we do not have a clear idea of its varied meanings such as replicating, reproducing, imitating, borrowing, modeling, being influence by, and interpreting, says Duncum (1988). He believes that opponents and proponents of copying are arguing about different types of copying, within either the concept of expression or learning. Even though many on both sides of the argument “accept that some direct copying is not harmful” (p.209); all agree that the most productive form of copying is the “interpretive copying, or copying which synthesizes several originals” (p.209).

To the opponents, copying is viewed as an impersonal, line by line, mechanical representation produced from an original; it neither facilitates learning nor enhances self-expression. I personally believe no one is in favour of this type of copying -- I have described an example of such copying in one of my own early personal experiences in art at the beginning of this paper. However, if copying leads to some type of learning or enhances self-expression, then even the opponent may find some beneficial value in copying. Lowenfeld (1964), himself, has agreed that we should not disregard the importance of imitation as a means of learning. D’Amico (1953), another opponent of copying, approves of some non-mechanical copying as a means of gaining knowledge of absent subjects.

Studies by Dowell (1990), Duncum (1984,1988,1999), Kozlowski and Yakel

(1980), Pariser (1979, 1980, 1999), Smith (1985) and Wilson and Wilson (1977) all support copying as an effective tool in the process of learning to draw, beginning when children reach middle childhood and continuing through their adolescent years. Dowell (1990) has found that children who use photographs and reproductions to learn about proportion, foreshortening, value, texture, line quality, and gesture do as well as those who learn those aspects from live drawing. She has suggested in learning representational drawing of the human figure, one can use copying in addition to practicing from life models.

Duncum (1984) claims that from an historical perspective, learning to draw involves copying. Based on biographies, autobiographies, and collections of youthful drawings by 35 famous artists, he found that as children, the majority of those artists (30) learned to draw by copying directly from pictures, particularly from the popular arts of their day, more than from any other source. Nonetheless, all those children “used strategies that involved influence from graphic sources” (p.101). Based on the principle of “the plus one phenomena”, which proposes the notion that children learn more effectively from a model which is just one level above their performance (Pariser, 1980), Duncum (1999) suggests:

The teacher’s role is to organize classes so that children draw with and from each other. This means both legitimating copying and organizing children so that copying is

inevitable... Teachers must match children of slightly different or complementary abilities...if teachers make images for children, they should...attempt to make images in only a slightly more sophisticated way than children (p.35).

Reynolds, when discussing the education of artists in his book Discourses on Art (1959), espouses a similar view. He writes:

It is generally found, that a youth more easily receives instruction from the companions of his studies, whose minds are nearly on a level with his own, than from those who are much his superiors; and it is from his equals only that he catches the fire of emulation (p.16).

Pariser (1979) has suggested that both perceptual and graphical cues are needed for the creation of a representational image and should be explored through observation (such as: blind contour drawing) and imitation (copying from an old master). He reports that a child who copies learns new graphic codes, new ways of working with the medium and more competencies to give full vent to his or her ideas. Pariser denies that copying from adult works has a negative effect on children. On the contrary, he says, “presenting a model of adult competence to a child has, on occasion, elicited more competent behavior on the part of children” (p.40). He also suggests that young children copying from adult imagery still employ a preconventional form and organization while imitating. In fact,

they translate successfully the conventional images by capturing the expression and essence of the subject with their own preconventional vocabulary (Pariser, 1999).

Kozlowski and Yakei (1980) have suggested copying has a direct line to creativity. According to these authors, a building of confidence, a sense of satisfaction, and the learning of skills and techniques to enhance expression are all the direct result of copying. Wilson and Wilson (1977) emphasized the importance of copying as means to learning graphic conventions of realistic representation. They claim that for pleasure, children actively look at popular sources to copy and teachers should nourish this preferred learning strategy.

All these researchers agree that children, beginning in middle childhood, who are ready to learn, curious about their environment and interested in popular visual images should be encouraged to imitate adult imagery. The advantages of learning by imitation in its variety of meanings cannot be abandoned. The drawings of my 10-year-old daughter confirm what researchers have claimed about the benefits of copying. She drew Figure 2 and 3, after copying many times the seated girl and the standing girl seen in Figure 1 (visual source). We see that she has copied the two figures as precisely as she could and has placed them in a new environment. She has fused her ideas with the graphical cues that she has mastered. In Figure 4, she has transformed the graphical conventions that she can draw by heart and has created a complete original drawing of her own. Not only the environment is original, the standing girl is also an original creation of the girl in figure 1.



Figure 1. Visual source for Shireen

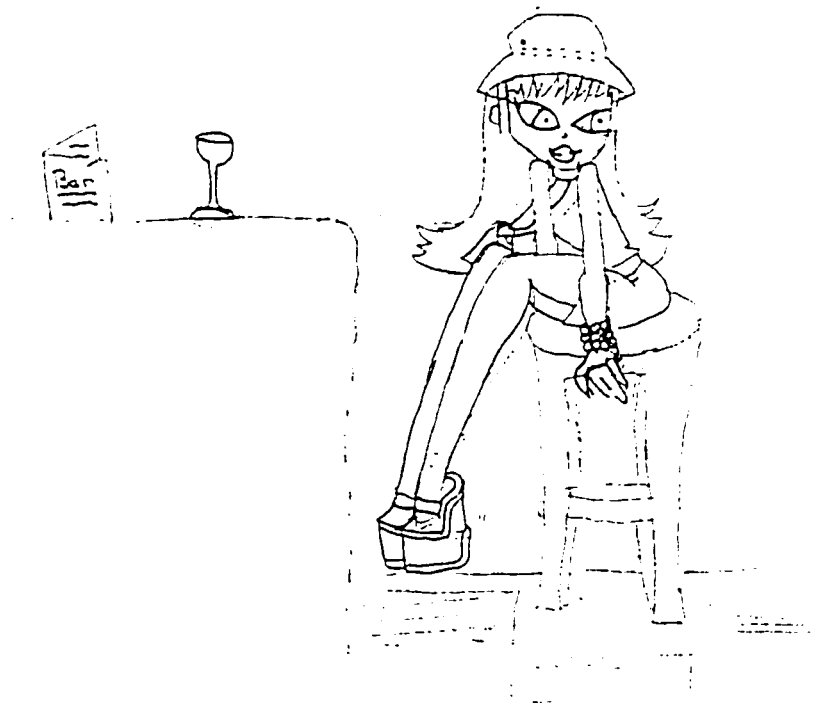


Figure 2. Seated Girl, Pencil, Creative Copying, Shireen



Figure 3. Standing Girl, Pencil, Creative Copying, Shireen



Figure 4. Girl in Front of a Car, Pencil, original, Shireen

There are many young adults entering a university arts program with good oral abilities and little hand/eye skills, says Anthony Visco, a professor at the New York Academy of Art (Zorpette, 1993). Students feeling they did not learn anything in undergraduate courses come to the New York Academy of Art to learn what has been ignored and neglected in their previous education. This school provides remedial instruction for the unprepared graduate students; those who have learned fads instead of skills and techniques. The school concentrates solely on figurative training based on observation and the technique of copying the works of masters. Apparently this graduate school is one of the largest and the only freestanding in the United States and has become an important force in American art education.

Gerald King, a contemporary representational artist, also believes that the lack of good training in his own art education led him to direct copying from paintings at the museum (Grubman, 1996). Believing he has survived fifty years of non-representational art, he admits, "In my lifetime, drawing and real-life painting have been basically ignored. There was nobody to teach me. Nobody living, that is. The old masters have become my teachers" (p.58). Seeing the brushstroke and depth of color and multiple colorations not seen in reproductions are among the benefits of copying a master from direct observation, according to him.

I believe copying can be a valuable tool to teach various concepts in art and, when

skills and techniques become more sophisticated through copying, students are more likely to try original variations of the work. Eventually, mastering skills and techniques will increase the artist's freedom to express him/herself more genuinely and creatively.

2. HISTORICAL VIEWS ON COPYING IN THE TRAINING OF ARTISTS:

A. The tradition of copying in China, Japan and Iran

Historically, in Chinese painting imitation is the first step taken in the process of learning to paint, for both folk and elite artists alike. The necessity to copy, as a discipline, is linked to the artist's dependence on developing the necessary proficiency in the handling of the Chinese paintbrush. In Chinese painting, artists, copying from masters' demonstrations of brushstrokes, are challenged to create an infinite variety of forms with the same brush. To the Chinese, this is the only way to train the hand to skillfully handle the brush. According to Yi-yu Cho Woo (1986), mastery in Chinese painting requires long periods of copying exercises because "each masterpiece/model demonstrates what a master artist has been able to arrive at with his or her brush and a heritage of brushwork for over two thousand years" (p.61).

In traditional Chinese painting, the first rule obeyed by all learners is imitation before innovation. The aim is not only to learn the brushwork in the model, but to learn about the composition, the feeling and thought expressed in it and the characteristics that

make it an outstanding work. In the training of Ch'i Pai-shih (1864- 1957), a well-known and popular Chinese artist of the 20th century, Yi-yu Cho Woo writes that as a child, Ch'i Pai-shih would copy drawings of the God of Thunder because he liked the stories about supernatural beings. At nineteen, he discovered the Mustard Seed Garden Manual of Painting, an 18th century textbook showing step-by-step easy-to-follow illustrated instructions on how flower, trees and landscapes are to be painted.

Repeated copying from the manual for many years motivated Ch'i Pai-shih to seriously study Chinese painting under two masters. He continued to copy from models created by his teachers, and later from masterpieces of other artists, whose painting careers had also begun with copying. Even as an accomplished artist, he continued to imitate successful models by looking at them or reproducing them from memory. The innovation in his work only began when he consciously abandoned earlier models and observed nature for inspiration and began to follow his own approaches (Yi-yu Cho Woo, 1986, p.63).

In Japan, during the Meiji period (1868-1912), two to three years was required to complete art school and training programs which embraced copying (ISHA, *mitori*), tracing (MOSHA, *tsuki-utsushi*), reducing (SHUKUZU, *chijimeru*), and composing (SHIKO, *tsukuri kata*). Bowie (1952), describes the process of copying. A teacher paints a specific subject. The student then reproduces the painting under the teacher's

supervision. To raise their confidence, students are required to produce the copied image from memory (AN KI). Bowie writes, “The correct sequence of the lines and parts of a painting is of the highest importance to its artistic effect” (p.13). Therefore, in the process of tracing, outlines (RIN KAKU) are traced according to the exact order in which the original subject was rendered. This process is done on a thin paper placed over the picture. The student must draw the lines in exact sequence established by rule. By doing so, the student will acquire the proper style and brush habit.

In reducing, the size of what is studied is reduced or changed in order to learn the laws of proportion. Composing can only begin once a student has gained the necessary skills and knowledge acquired from the three previous faculties. At this point, a student may begin to sketch everything that has form or shape. These sketches are intended to develop the imaginative faculties (SOZO). After completing all the required training, a student is then qualified to work under the supervision of a master as an apprentice.

In Iran, training of a traditional painter began early and was extremely thorough. Students began training as young children copying their master’s drawings of dragons, mythical birds, princesses, flowers, trees, animals, warriors, etc...endlessly. They focused on the characteristic elements in Iranian painting such as the use of arabesque and ornament within the rhythmic design of flowering vines. From making brushes and

grinding colors to the execution of a complete work, students learned the trade secrets of their atelier as apprentices. A more advanced student was given the opportunity to contribute to the painting by completing the decorative borders that surround a miniature painting done by a master. The able disciple may also have been given the task of coloring a whole miniature designed by the master or doing the outlining after the colors have been applied (GALAMGIRY). Within this tradition, a novice became a master and then took on the task of training future generations of artists.

The finest miniatures, especially those of the 14th century Safavid period, inspired artists. Artists would repeat the composition with the aid of pounces and sketches or by directly copying the original. When artists moved from place to place they took with them choice manuscripts to copy and work from. Over time, this practice led to a pattern of similarity of details and qualities of miniature paintings from different regions in the 14th, 15th and 16th centuries. Titley (1983) writes, “artists who were persuaded to go to India from Tabriz by the Mughal Emperor Humayun in the mid-16th century would have taken examples of Persian works with them as well as pounces and sketches” (p.224) thereby influencing Indian and Mughal miniatures. Similarly, in the 13th century, Iranian artists borrowed from Chinese art and implied some of their imagery into their own such as dragons, mythical birds and ribbon clouds (p.226).

In China, Japan and Iran, copying has been an integral part of the process of

learning traditional art. Imitating earlier masterpieces has offered excellent examples and solutions for those who wanted to create an artistic statement of their own.

B. The tradition of copying in Western societies

Throughout history, copying in its many manifestations has played a fundamental role in the transfer of knowledge and creation of new ideas. Cennino Cennini, as early as c.1390, in his Tratta della pittura , tells the ambitious artist that before he can adopt his own style, he must first learn by copying his master's style. He writes, "Always take pains in drawing the best subjects which you can find, done by the hand of great masters...and it will happen that if nature has bestowed on you any invention, you will acquire a manner of your own, which cannot be other than good..." (Cennini, 1932-33, chap.27, p.15).

Early 16th century art instruction was based on a variety of strictly manual and technical procedures. The focus of the Renaissance tradition was to introduce the notion of ideal forms, particularly the human form, in art. Students in workshops, would copy endlessly from the human forms created by masters. These copying exercises formed the basis of drawing instruction. The novice student began by copying from drawings, engravings and casts. Eventually they progressed to working from the original paintings of the traditional masters and making sculptures or casts after them (Goldstein, 1996,

chap. 2& 6).

It was common practice for artists to continue to make copies from the masterworks of the past throughout their careers. The purpose was to refresh their vision of the ideal by returning to its sources. For instance, Michelangelo copied Giotto whose works in turn were copied by Raphael, Rubens and many other artists. Rembrandt copied from Mantegna and Leonardo as points of departure in creating his own similar yet genuine works of art (Goldstein, 1996, pp.115-116). Durer copied selected motifs from Italian prints in the belief that a good painter should have a repertoire of figures or ideas (Haverkamp-Begemann, 1988, p.15) that could be expanded through copying and studying the works of the great masters.

As academies began to replace workshops around the mid 16th century in Italy, and later in many capitals of Europe, copying from masterpieces still remained central in the teaching of art. When the Louvre Museum in France opened its doors in 1793, the French Academy (established in 1648 by Colbert and Lebrun) sent advanced students to make painted copies directly from original paintings rather than from engravings in the studios. Beginning students were allowed to go to the Louvre to make quick pencil drawings or sketches of the compositions (Goldstein, 1996, p.120).

In the French academy, aside from life drawing, copying was perhaps the core of

the curriculum that fulfilled two purposes. First, the practice of copying aimed at developing a student's power of invention by studying the masterpiece art works; and second, it familiarized students with the technical procedures of the old masters (Boime, 1971, p.42).

In 1768, Sir Joshua Reynolds, the first president of the Royal Academy in London, advocated the study of the masters as a means of acquiring the wisdom accumulated through the centuries. In regard to copying, Reynolds (1975) wrote:

There is no danger of studying too much the works of those great men; but how they may be studied to advantage is an inquiry of great importance ... Instead of copying the touches of those masters, copy only their conceptions... Labour to invent on their general principles and ways of thinking. (p. 28 & 30)

In his second discourse, Reynolds states that imitation is not only a stimulus to invention, but a part of it. His advice to students was to employ the inventions of the masters in a new situation; one totally different from its original application. He writes:

...invention, strictly speaking, is little more than a new combination of those images which have been previously gathered and deposited in the memory: nothing can come of nothing: he who has laid up no materials, can produce no

combinations... The more extensive therefore your acquaintance is with the works of those who have excelled, the more extensive will be your powers of invention... the more original will be your conceptions. (p.27-28)

The concept of artist as genius has a long tradition dating back to antiquity and Renaissance. An artist, such as Michelangelo, could be appreciated for his great understanding of the value of learning from past masters, while at the same time, be praised as a divine inventor and genius. The desire of artists to replace the traditional formula of instruction with an original and emotional form of expression marked the beginning of the Romantic Movement. The concept of originality and genius resurfaced and was redefined. This time, the copy, which represented an integral part of academic programs, was condemned, but not refuted completely. Artists continued to copy, but in some cases with a radically different intention. Delacroix, for example, copied from antiquity, not because of its great forms but for its emotional impact. His choice of works to study depended on personal preference not academic advice, and he copied primarily to fulfill his individual artistic needs (Homberg, 1996, p.23).

In the 19th century, impressionist and post-impressionist artists viewed originality of style as a crucial aspect of their artistic identity. However, artists such as: Manet, Monet, Pissaro, Renoir, Gauguin, Redon, Cezanne and Van Gogh still continued to use copying for various purposes during their careers. Van Gogh and Cezanne both did

highly interpretive copies of previous masters and of the works of their own contemporaries (Homburg, 1996; Chetham, 1976). These copies became valued as part of their original oeuvre. These artists were able to articulate their own unique style whether the subject at hand was new or copied from another's work. In either situation, they were able to create unique, original works because they applied a very personal form of execution. Gauguin, for example, copied Manet's Olympia and included a still life by Cézanne in the background of a portrait (Humburg, C. 1996, p.122).

Picasso, a prolific copyist, also did highly interpretive copies of older masters. Unlike the Academy, which promoted copying for the purpose of discovering the rules past masters' had relied upon and applying them in new situations, Picasso believed that rules, once discovered, should be broken. He challenged himself by transforming previously painted masterpieces according to his own preferences and goals. This led to the creation of many of his highly interpretive copies. He painted twelve interpretive copies of Delacroix's Women of Algiers, fifty-eight of Velasquez's Las Meninas, and numerous other copies of paintings by Courbet, Ingres, El Greco, David and Manet (Goldstein, 1996; Homburg, 1996; Warncke & Walther, 1997). Matisse, Gris, Derain, and Dufy were some other artists who did creative copies based on other masters' works (Haverkamp-Begeman, 1988).

In the modern era of the late 19th and early 20th centuries, artists returned to the

practice of copying with renewed interest. Their attention shifted from a realistic representation of the world to a search for new forms of expression. Artists began to express themselves freely in relation to direct and sensual interaction with the world and through this, developed their own unique visual style. If these modern artists could not find inspiration for new personal expression in the works of the past, they would look to new sources to satisfy that need. Some artists looked at new sources such as photographs, works of other contemporary artists, oriental imageries, popular magazines, comic strips, caricatures and diagrams; while others who were interested in an immediate form of expression looked at children's art, primitive art, naïve art and the art of mentally ill as sources of inspiration.

Both Coke (1972) and Scharf (1974) cited major artists, including Manet, Cezanne, Degas, Delacroix, Ingres and Picasso, as among those who drew and painted from photographs. Pop artist, Roy Lichtenstein, in the creation of his final works, used the technique of copying images taken from Yellow Pages' advertisements, photographs, comic strips and works of other artists such as Picasso and Mondrian (Kozlowski & Yakel, 1980).

Fineberg (1997), in his book, The Innocent Eyes references artists such as: Klee, Kandinsky, Miro, Dubuffet, Picasso and Rothko, as examples of those who exhibited diverse childlike qualities in their works. He also identified some paintings by artists that

have been copied from children's work. According to Fineberg, Matisse was inspired by children's art because of the way children simplify forms. Looking at children's art helped Matisse "free himself from literal renderings imposed by objects" (p.15). Klee explored the structure, iconography, distortion and specific literal forms of children's drawings in his own works.

Picasso was interested in the way children see objectively, and how they transform their concept of the outside world into inventive forms in their drawings. Miro was interested in the sensitivity and the Kinesthetic force in children's drawings and he would use the common device of emphasizing the important parts of the tactile experience of a story in children's drawings by enlarging them. Some of the major formal cues that Dubuffet adopted from children's drawings were their repetitive patterns, the flat and the schematic presentation of human figures, as well as their special concepts (Fineberg , 1997).

Artists need visual references as a starting point from which their own artistic expression can proceed and they often arrive at their unique and original style through the practice of imitation, adaptation and modification from a visual language that already exist.

RESEARCH METHODOLOGY AND TEACHING METHOD

1. Methodology and Procedure

My research methodology is qualitative in character. In qualitative research, the researcher is the primary instrument for data collection, analysis, description of the process and the results obtained within the fieldwork.

Among the many approaches to qualitative research is action research. According to Wanda T. May, “action research is the study and enhancement of one’s own practice” (1993, p.77). Reflective teaching, teachers-as-researchers, teaching as inquiry and critical praxis are other equivalents to action research. Collecting data in action research is accomplished by “keeping field notes or journals, participant-observant, interviewing, engaging in dialogue, audio taping, and collecting and analyzing documents and student’s work” (p.79).

Cohen and Manion (1980) have defined action research as a close examination of the effects of small-scale intervention in a setting. For them, action research is characterized by a step-by-step process, which is constantly monitored over varying periods of time through note taking, questionnaires, case study and interviews. Then, findings result in “modifications, adjustments, directional changes, and re-definitions, as necessary, so as to bring about lasting benefit to the ongoing process itself rather than to

some future occasion” (p.178). In this qualitative case study or field study, my research method will be based on action research.

2. Case Study

A. Subjects

There were six adults who participated in drawing classes conducted by me. The class took place once a week at “Dehkhoda” Iranian school on Saturdays between 2:30 and 4:45. The study participants were comprised of 5 women (Homeira, Sussan, Azadeh, Shamsi, Pouran) and one man (Davoud).

Name	Sex	Age	Formal Art Studies	Occupation
Homeira	F	39	some drawing experience	masotherapist
Sousan	F	37	none	radiologist
Azadeh	F	17	none	student
Davood	M	32	some industrial drafting experience	agriculture student
Shamsi	F	34	none	fashion design student
Pouran	F	34	none	make-up artist

B. Course Outline - “Learning to Draw from Masterpiece Drawings”

This is how I introduced the class: A drawing class for beginners with a unique approach designed to train the eyes to see accurately (perceptual training) and the hand to draw well. Elements of drawing such as line, form, proportion, negative and positive space, volume, and light and shade will be explored. Participants will begin with the technique of

copying from masterpiece drawings, followed by applying the concepts learned through the above process to observational drawings. (8 sessions)

Lesson Plans:

Session 1	Study of lines
Session 2	Proportion
Session 3	Pure and modified contour drawing
Session 4	Negative and positive space
Session 5	Sketching from images and life model (synthesizing lessons 1 through 4)
Session 6	Volume
Session 7	Light and shade
Session 8	Continuation of light and shade

(Please see Appendix for descriptions of lesson plans and procedures.)

* All the works created in class and at home are marked with a number and letter on the right side of the work. The number corresponds to the session in which the work was created (from 1 to 8) and the letter is either an H indicating work done at home or a C indicating work done in the class.

C. Procedure

All drawing classes began with the introduction of a concept followed by motivational exercises including demonstration, discussion and studying of images. Then participant

were asked to perform copying exercises designed to help them learn the desired concept. Finally, the concept was studied through observational drawings.

During their drawing practice, I maintained a one-on-one interaction with students. At the end of each session, we carried out a critique where students were given the opportunity to talk about their own work and experience. To end the session, students were given assignments to complete and bring to the next session. They were informed that this homework would then be looked at and discussed at the beginning of the following class. Assignments were not obligatory but the majority of the participants completed most of them.

D. Description of a typical class - Session 4: Negative and positive space

After looking at students' homework from the previous session and a brief discussion of this work (10 minutes), I will introduce the new topic in the following manner:

Materials:

Pictures taken from art magazines, decorating magazines, catalogs and photos. Tracing paper, clear plastic sheets, Black pencil, marker and drawing papers\

Motivation:

Students will be asked their definition of positive and negative space. Aspects of positive

and negative space will be discussed while viewing various images. Students will be asked to show positive and negative space in images and in their surrounding environment. (15 minutes)

Procedure:

After students have developed some understanding of positive and negative space by recognizing them in many images, students will be asked to outline and fill in negative spaces on at least 5 to 10 images using a transparent paper or clear plastic on top the images with a black pencil or marker (10 to 15 minutes). Then, they will be asked to draw and copy a linear drawing, being more conscious of the negative spaces around the positive forms, without the use of tracing paper. They will be asked to draw the negative space first, and then complete the positive space (25 to 30 minutes).

For this last copying exercises the available drawings will be:

1. Nude Study for Slave Playing the Guitar (Ingres)
2. Nude (Francoise Le Moyne)
3. Seated Nude Woman (Degas)

After these copying exercises, students will be asked to transfer what they have learned into observational drawings. Students will alternate between posing and drawing each other for 3 to 5 minutes. They will be asked to pay particular attention to the aspects of

negative and positive spaces (45 minutes). During all the procedures, I will interact one-on-one giving feedback to individuals about their drawings.

Response/critic:

Students will talk about their drawings and the process of their works (10 minutes).

Homework:

The following exercises will help students pay attention to negative and positive space, and proportion. Using the the visual source -- Still lifes, 1916, Juan Gris -- students will be asked to draw all the negative spaces twice as big as the original and then the whole image 3 times bigger than the original.

or

Using the visual source -- Fruit Bowl, Glass and Newspaper, 1918, Gris -- students will be asked to draw the negative spaces from the image the same size as the original and the whole drawing twice as big as the original.

The figures on the following pages are examples of actual work created by students during Session 4.

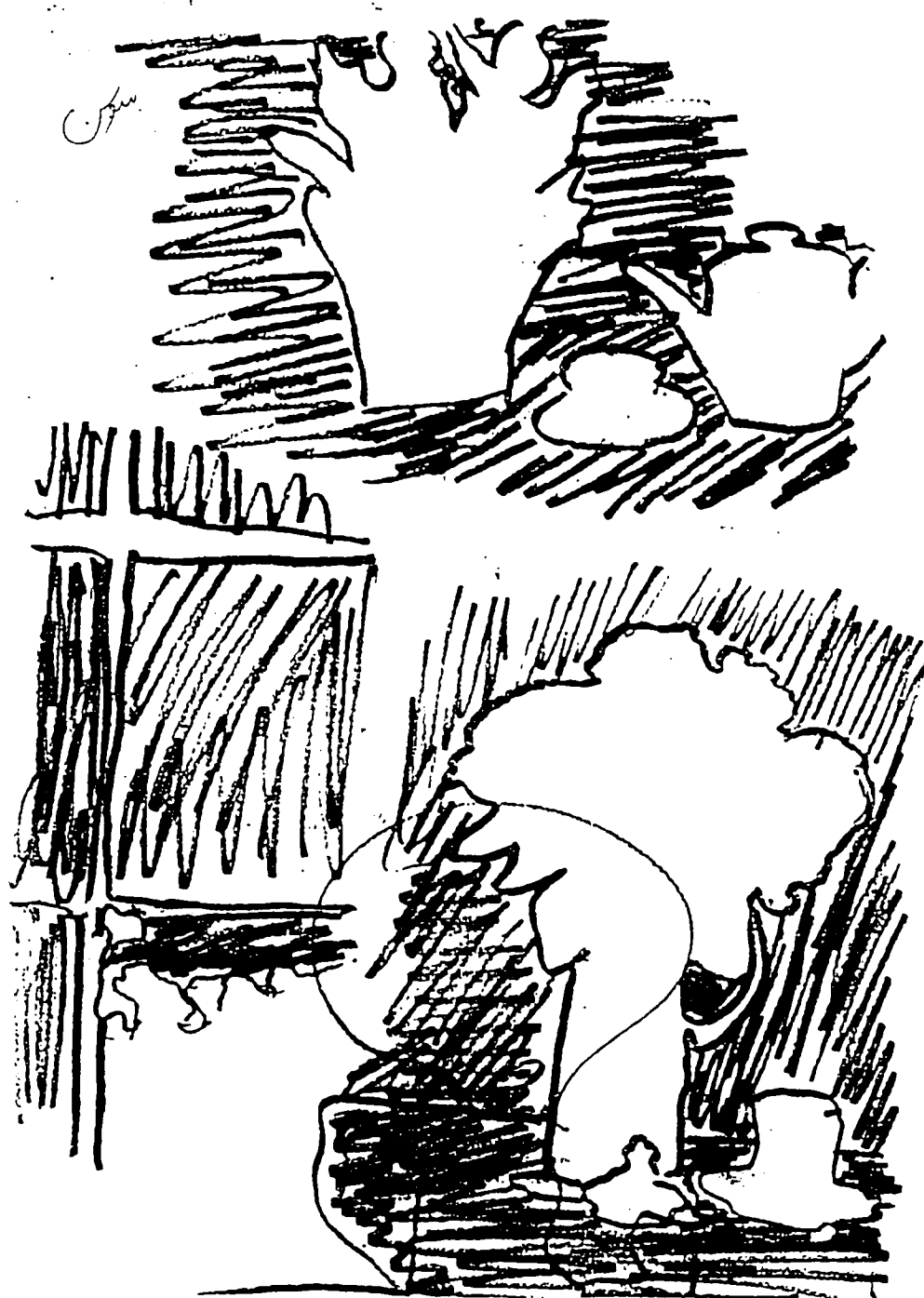


Figure 5. Black Marker, Drawing the negative spaces by tracing, Sousan



Figure 6. Drawing, pencil, Copy of Ingres, Drawing negative spaces
and then completing the positive spaces, Sousan



Figure 7. Drawing, Pencil, Life Model with attention to the negative space, Sousan

E. Interviews

Upon completion of all sessions of the course, interviews were conducted with each student regarding their personal experience in the class and the body of work they had created. Their responses in Farsi have been translated into English and are as follows:

HOMEIRA:

Q: Tell me about your learning experience in the class?

A: It was a very good experience. I didn't think I could do so much work. Now that I see all of my work, I think we have worked on a lot of different things; blind drawings, light and shade, working with white conte - which was very interesting, and my first experience, drawing from life and drawing at home.

Q: What is your opinion on copying?

A: Copying was a new experience for me. I think that copying should not be done blindly. In general, the purpose of copying should be giving a message from the past to the future. The purpose of copying a picture or using others' writings, should be to present a message that already exists in a new form or language that is touched by our personal qualities and abilities.

Q: Did you draw before?

A: Yes, I did draw before. I drew from nature and life models.

Q: How was copying different from life drawing in your experience?

A: The difference was that copying helped me to see well.

Q: In what way did copying enhance the way you saw?

A: Through copying, I gained a different experience. It helped me to see and find lines, shapes and forms in a new way. It added to my visual horizon. I think that copying is one of the ways that could be helpful; it is not everything; but it could be helpful.

Q: Could you tell me about some of your favorite drawings?

A: Still life (8C) is the work that I am most proud of. In this drawing, I learned to apply light and shade by drawing from a still life and I think I was successful. Praying hand (7H) was very successful too. We learned to create volume and light and shade first by doing this exercise. 5C, even though it was a quick drawing, it was meaningful in showing something that has volume, probably a copy from a picture but an interesting experience.

Q: In your opinion, is there any work that you do not consider successful?

A: Yes. The 6H drawing was very difficult for me. I do not see it as successful. It was very tiring. Even though I spent quite a lot of time, the result was not to my satisfaction.

Q: Why?

A: I think given the time spent, I should have accomplished more. It was a work I struggled to do.

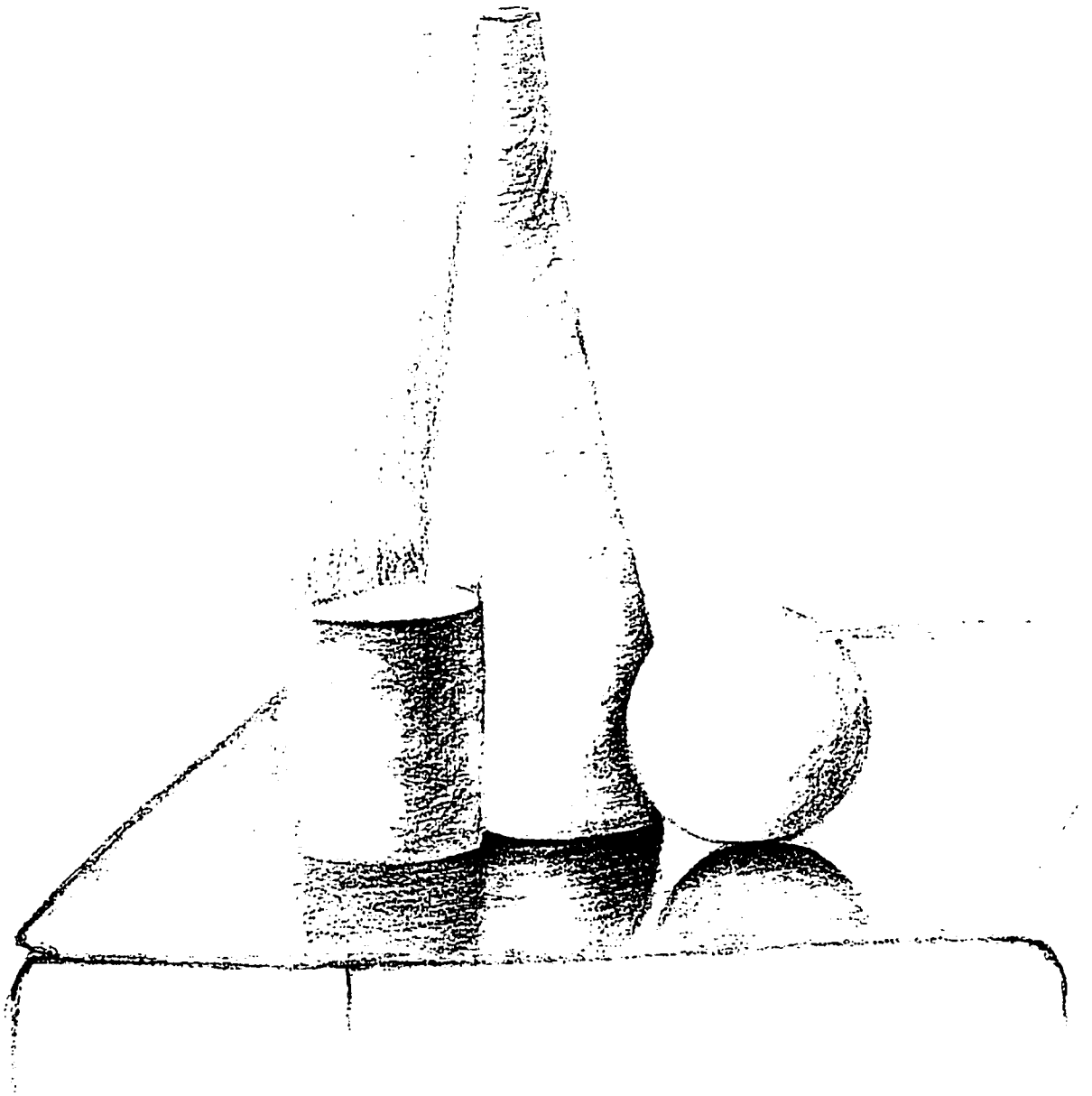


Figure 8. Drawing, Pencil, Still Life, Homeira 8c



Figure 9. Drawing, Black pencil and White Conte on Tinted Paper Copy, Homeira 7h



Figure 10. Drawing, Pencil, Copy from an Image, Homeira 5c

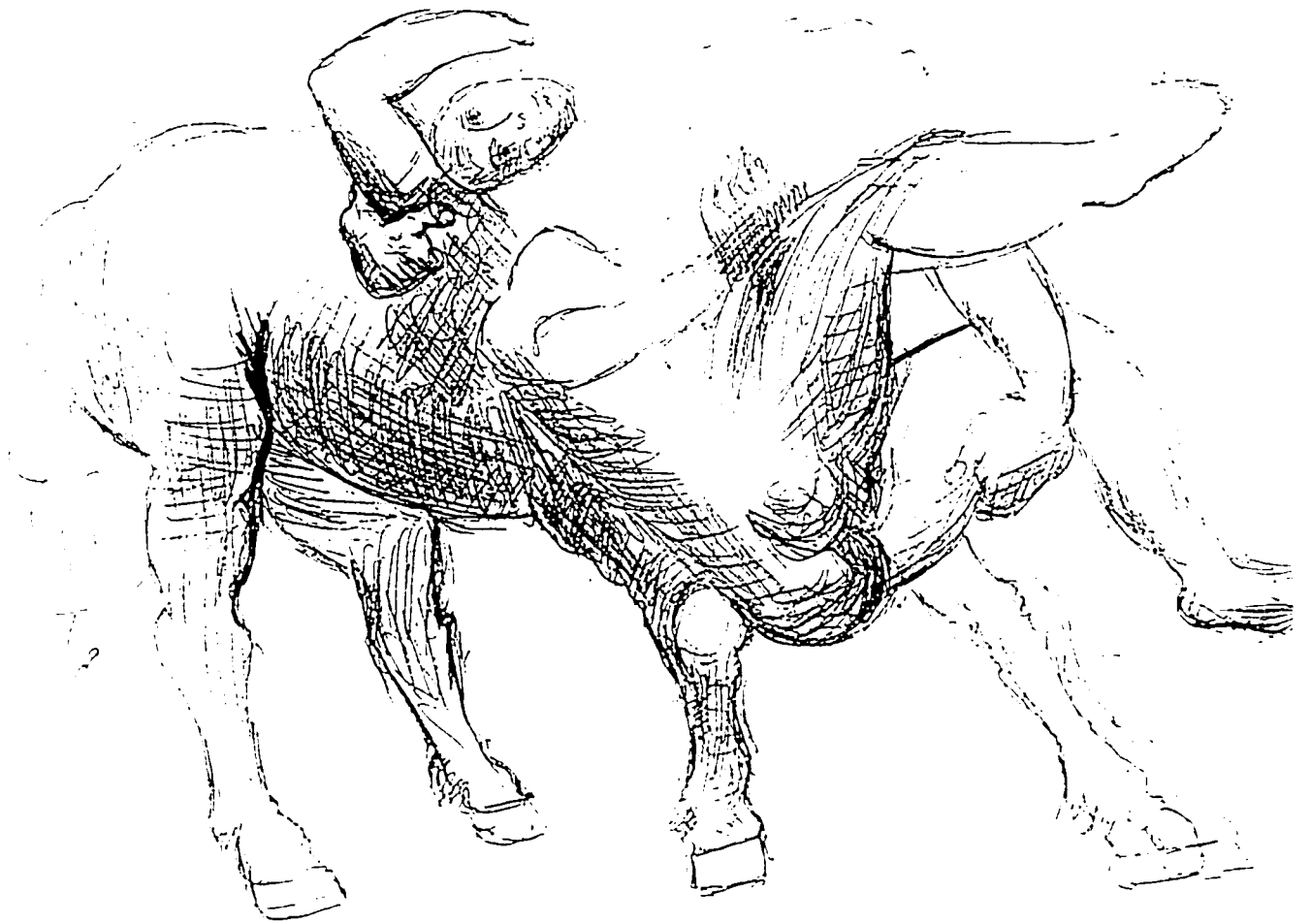


Figure 11. Drawing, Pencil, Copy of Picasso, Homeira 6h

SOUSSAN

Q: Tell me about your learning experience in the class?

A: It was a good experience. I especially liked the quick contour drawings from the models.

Q: What is your opinion on copying?

A: In my opinion, it is the best method to use to teach me which elements I should pay attention to when drawing. I have never had any formal art experience before and copying gave me confidence to believe in myself, especially when your copy stands up to the original. If I would have started to draw from observation, it would have been more difficult to capture the exact model. Thus, I would have been less satisfied and my level of energy and confidence would have fallen. The experience of copying was a great help to me.

Q: Could you tell me about some of your favourite drawings?

A: The drawings that were copied from images were my favourites. As I learned more techniques and my hand got better using the pencil, drawing became easier and my works became better such as 7H and 2C. I also liked drawing from life model.

Q: In your opinion, is there any work that was not successful?

A: As a beginner, for me capturing light and shade from observation was difficult and if we had had more time to work from observation, I could have improved on it. 8C and 7C.

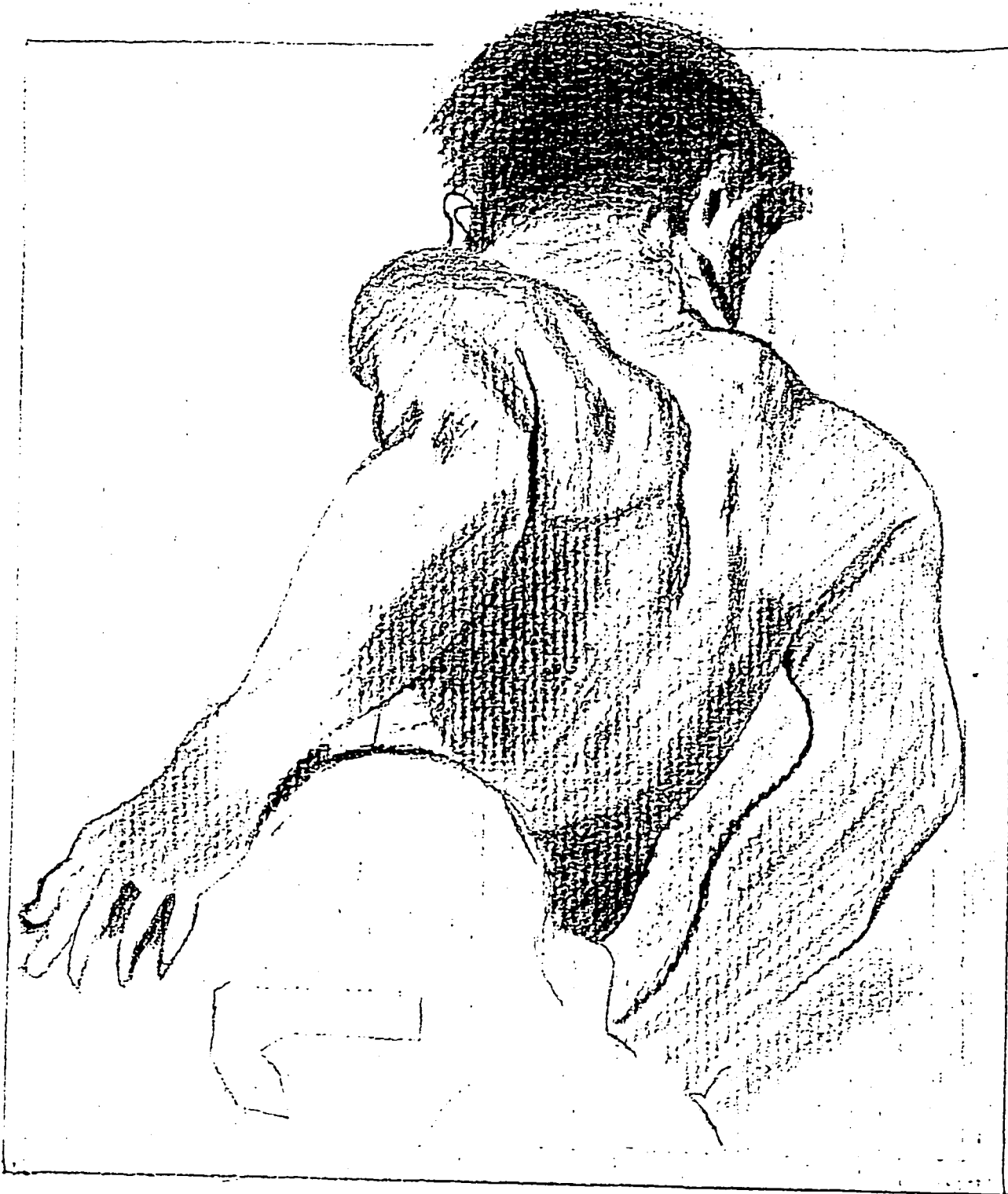


Figure 12. Drawing, Pencil, Copy, Sousan 7h



Figure 13. Drawing, Pencil, Copy of Ingres, Sousan 2c



Figure 14. Drawing, Pencil Life Model, Sousan 4c

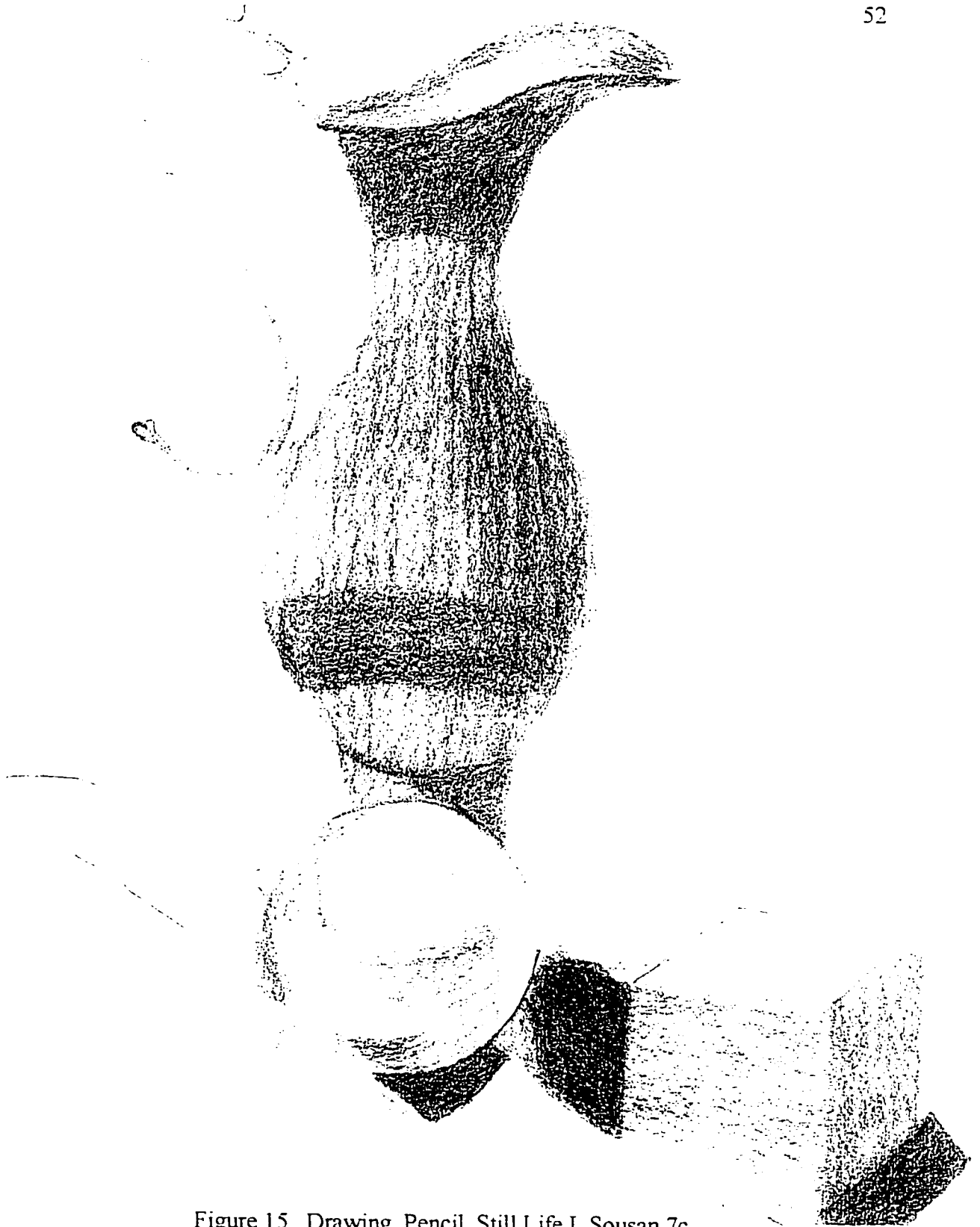


Figure 15. Drawing, Pencil, Still Life I, Sousan 7c

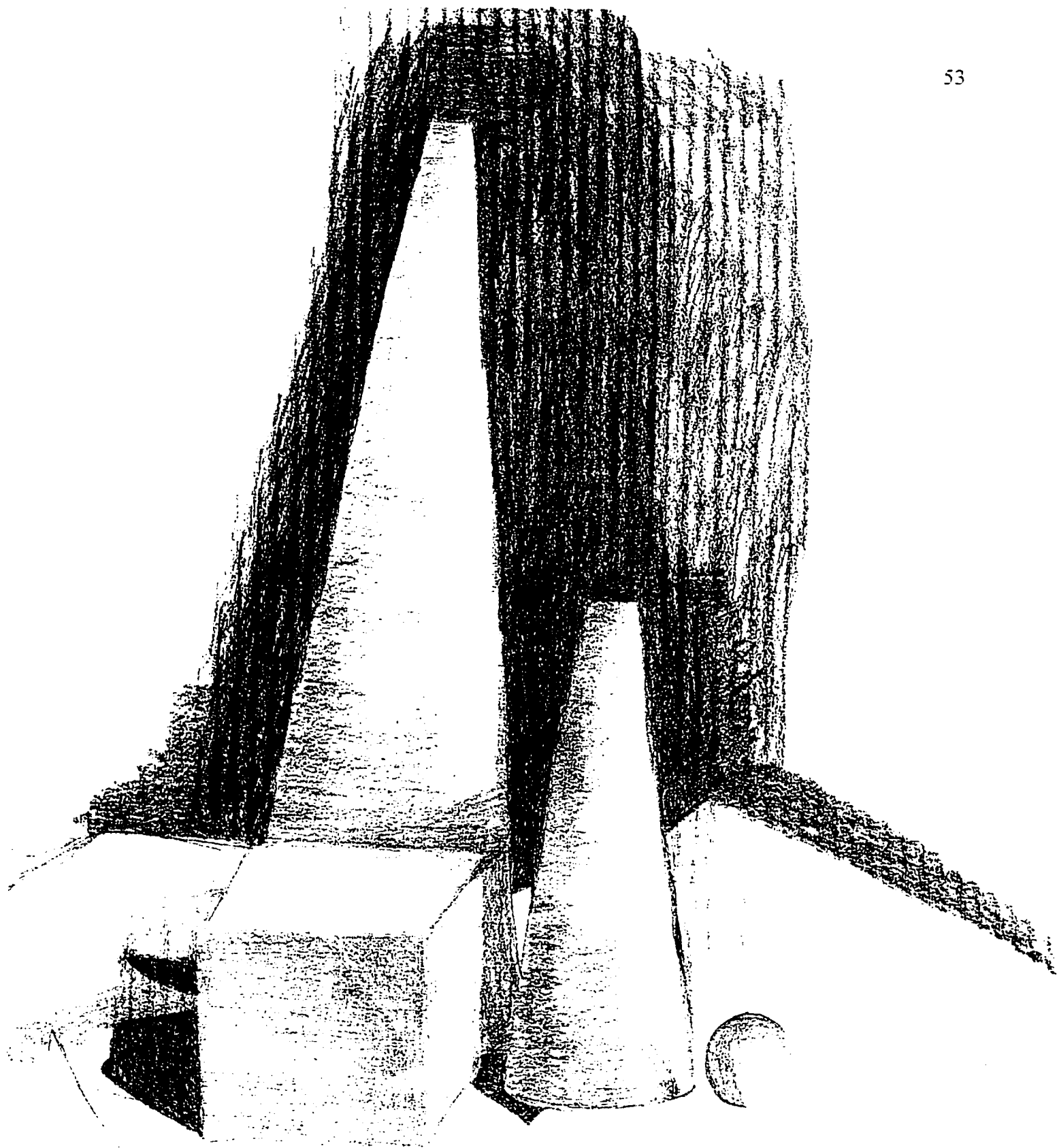


Figure 16. Drawing, Pencil, Still Life II, Sousan 8c

AZADEH

Q: Tell me about your learning experience in the class?

A: It was a good experience for me. I want to be a clothing designer and I have always relied on my imagination to draw. I have never worked from observation, and haven't taken any drawing classes before. This course was my first drawing class.

Q: In what ways was this drawing class useful to you?

A: If I see a picture, a design or have a design in my mind, now I can draw that more accurately. Before I would draw Barbie like women from my imagination, but now I try to draw the real body shape in my drawings.

Q: What is your opinion on copying?

A: I liked it because any picture that I see, if I try and focus, I can draw well.

Q: Did copying help you in observational drawing? If so, how?

A: Very much. Copying taught me to see and draw the important points, forms, line directions and how to work with pencil. I used all these skills in my observational drawings.

Q: Could you tell me about some of your favourite drawings?

A: Some of my favourite drawings are: 7C, the still life drawing from observation; 7H and 7H' that are copies. In my opinion, my best work is 5H, the drawing that I did of my mother, it resembles her a lot.

Q: In your opinion, is there any work that was not successful?

A: I think my last two observational drawings needed more time to complete. I had difficulty drawing the fabrics and I wanted to work on them.



Figure 17. Drawing, Pencil, Still Life I, Azadeh 7c



Figure 18. Drawing, Black Pencil and White Conte on Tinted Paper, Copy, Azadeh 7h

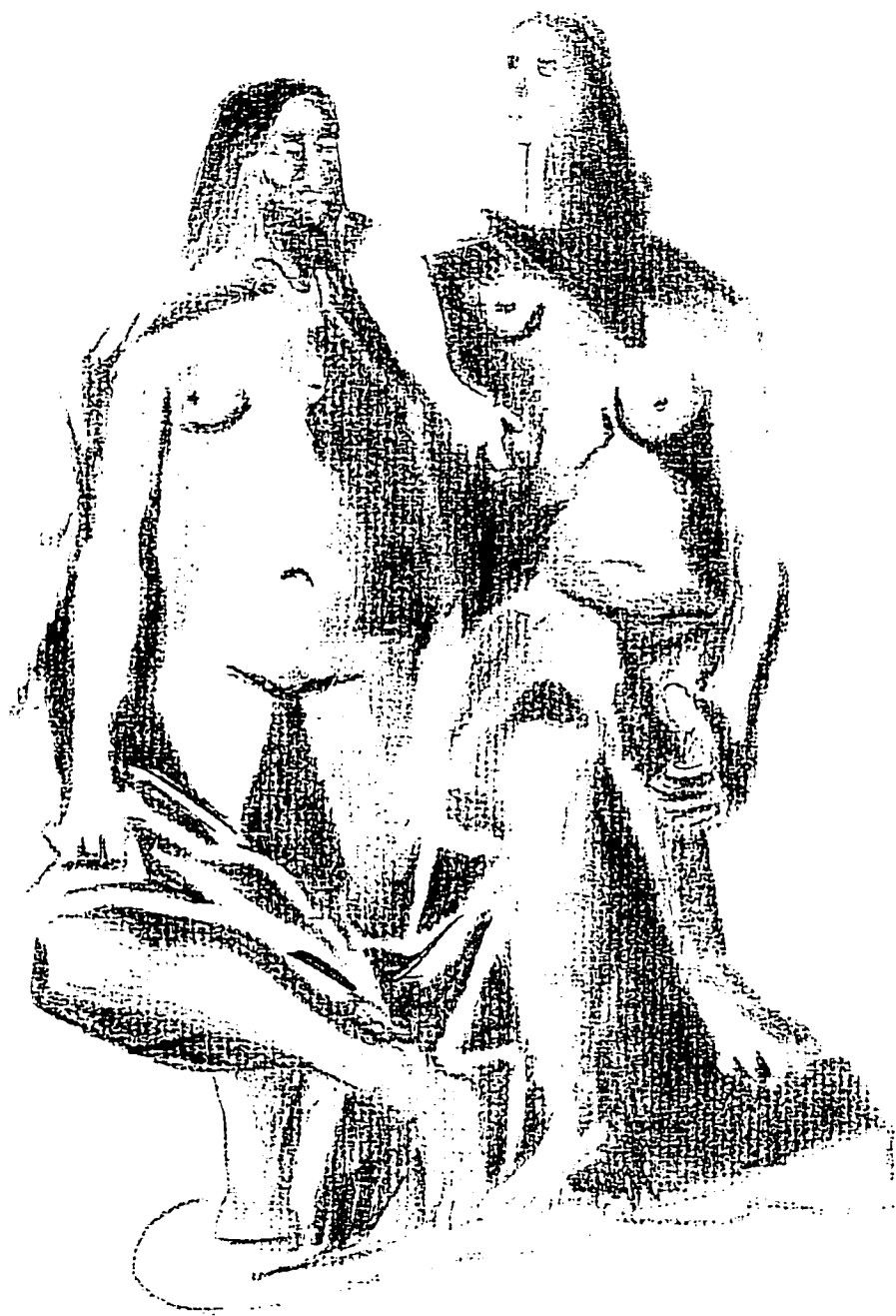


Figure 19. Drawing, Black Pencil with White Conte on Tinted Paper,

Copy of Picasso, Azadeh 7h'



Figure 20. Drawing, Pencil, Life Model, Azadeh 5h

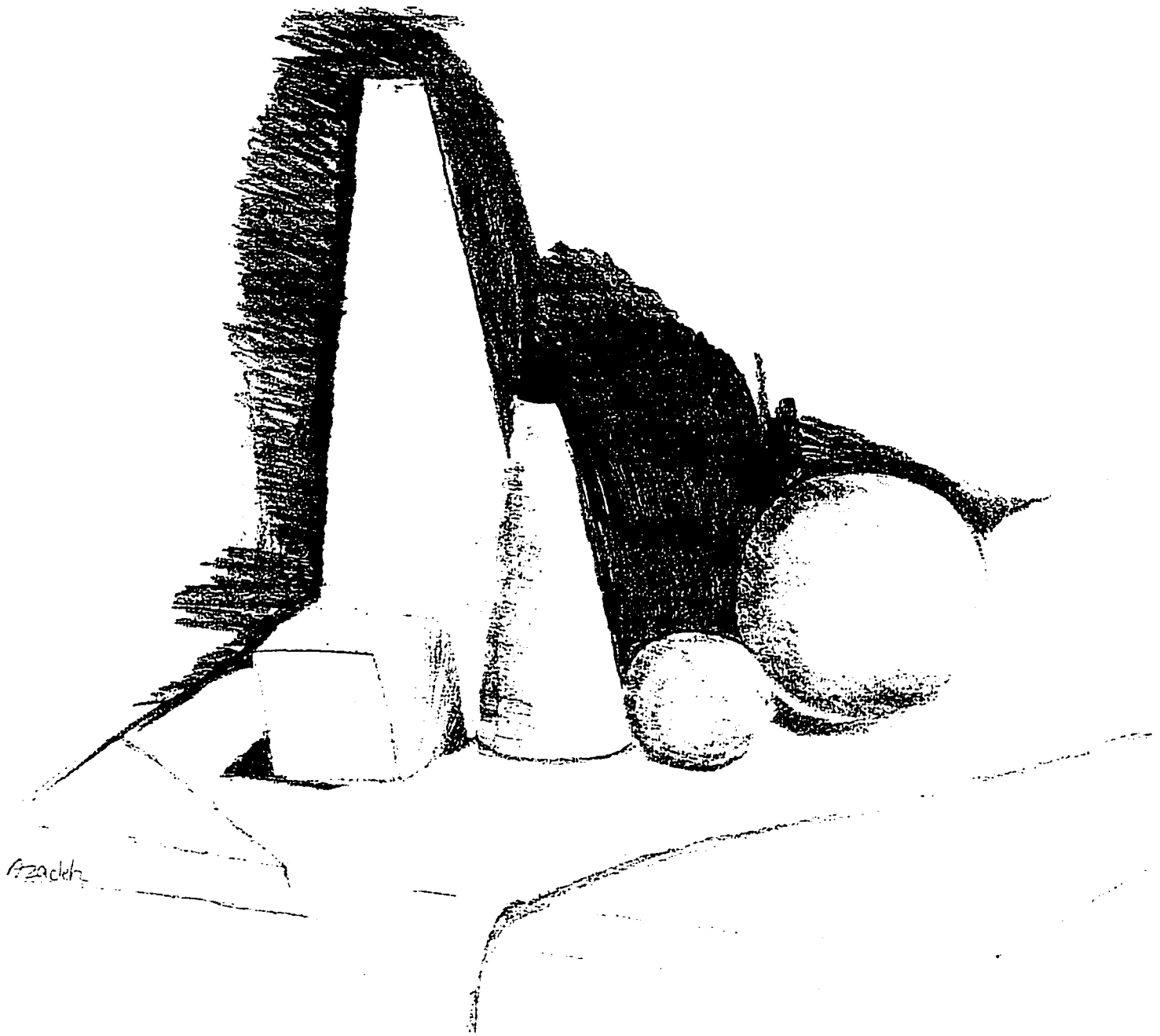


Figure 21. Drawing, Pencil, Still Life II, Azadeh 8c

DAVOOD

Q: Tell me about your learning experience in the class?

A: I am pleased with the course. I learned and worked a lot. I made many copies that look like the originals. For a long time I have wanted to draw. Now I feel that if I invest some time and effort, I can draw and paint well.

Q: What is your opinion on copying?

A: It was good. Now it is easier for me to see lines, the directions of lines and proportions. I can copy well and I can set up a still life and draw it well too.

Q: Could you tell me about some of your favourite drawings?

A: 6H, 7H and 7C are my favourites. In 6H, I copied the feet precisely. 7H is a copy as well. The portrait of the girl turned out well and I was pleased with the result. I felt it was my own creation rather than just a copy. 7C (an observational drawing from a still life setting) is also one of my favourites, because I drew the volume of the globe well.

Q: Which drawing would you consider your best work?

A: My first upside down copy, 1H, is the one that I am most proud of because it gave me the self-confidence to believe that I can draw.

Q: In your opinion, is there any work that was not successful?

A: I am satisfied with all of my works, but maybe I should have worked more on the drawing 7H. I was concentrating so much on drawing the correct proportion in this drawing that I missed paying enough attention to the volume of the portrait.

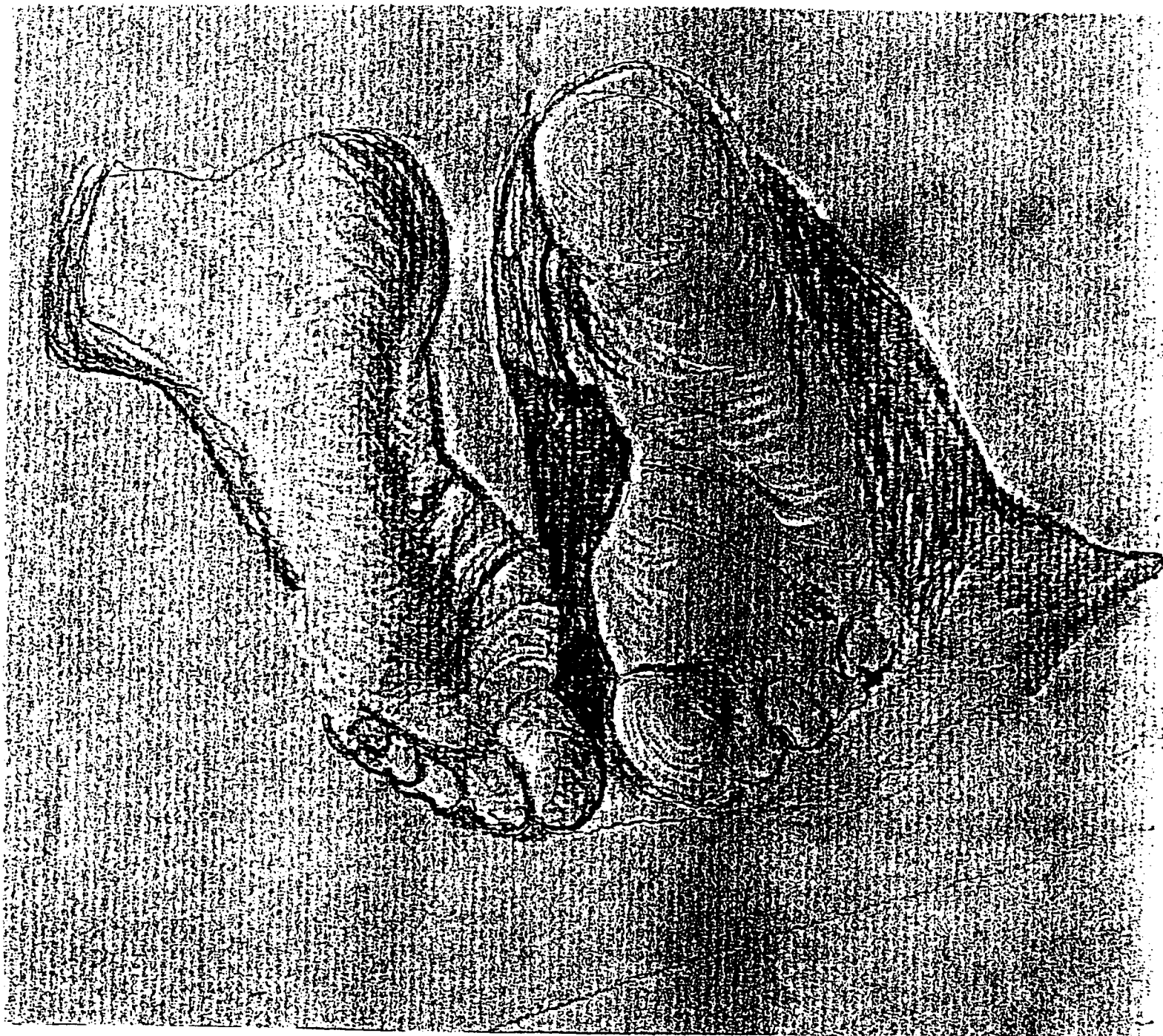


Figure 22. Drawing, Black Pencil with White Conte on Tinted Paper,

Copy of Durer, Davood 6h



Figure 23. Drawing, Pencil, Still Life I, Davood 7c



Figure 24. Drawing, Pencil, Copy from a Photograph, Davood 7h

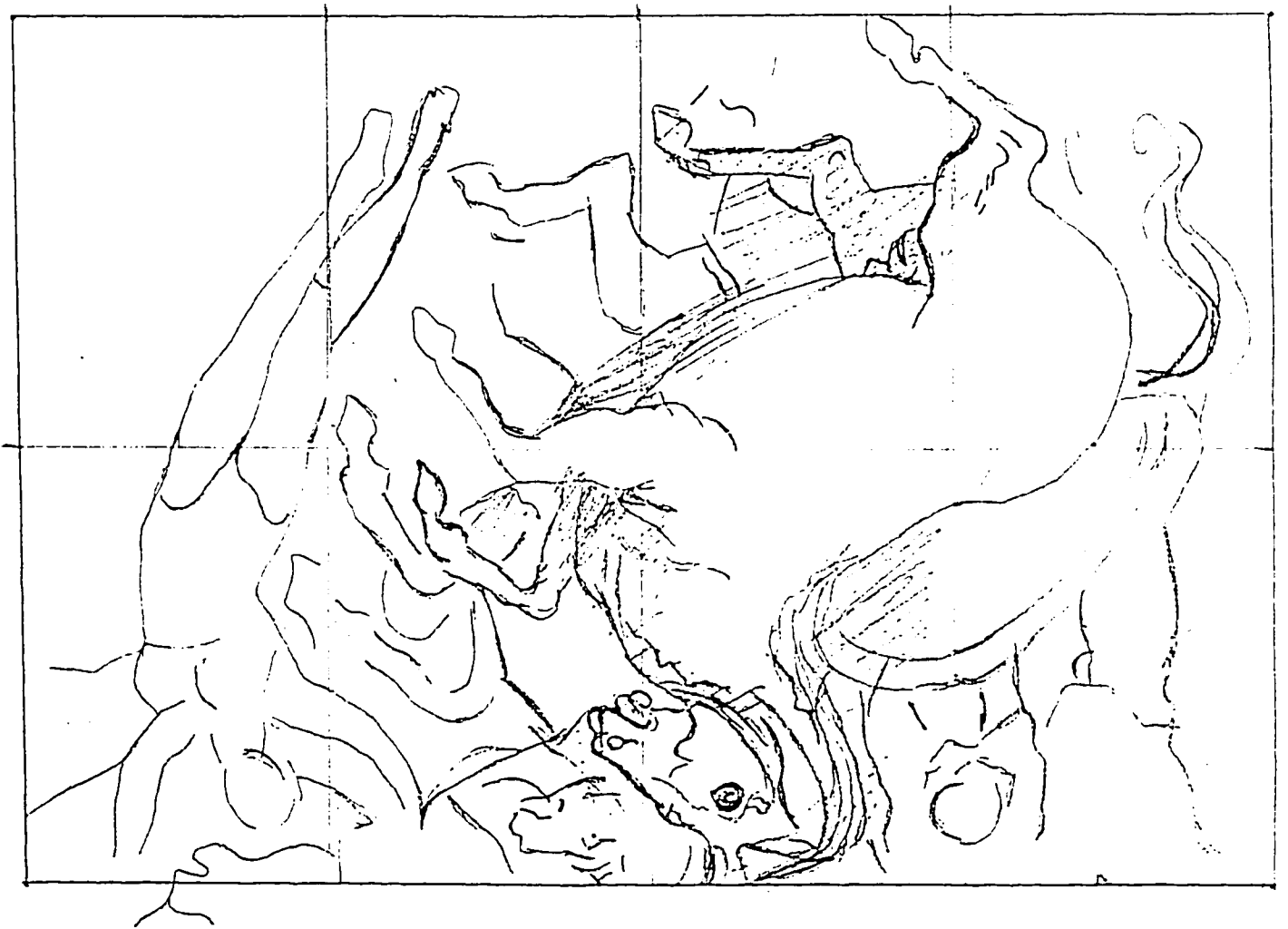


Figure 25. Drawing, Pencil, Upside Down Copy, Davood 1h

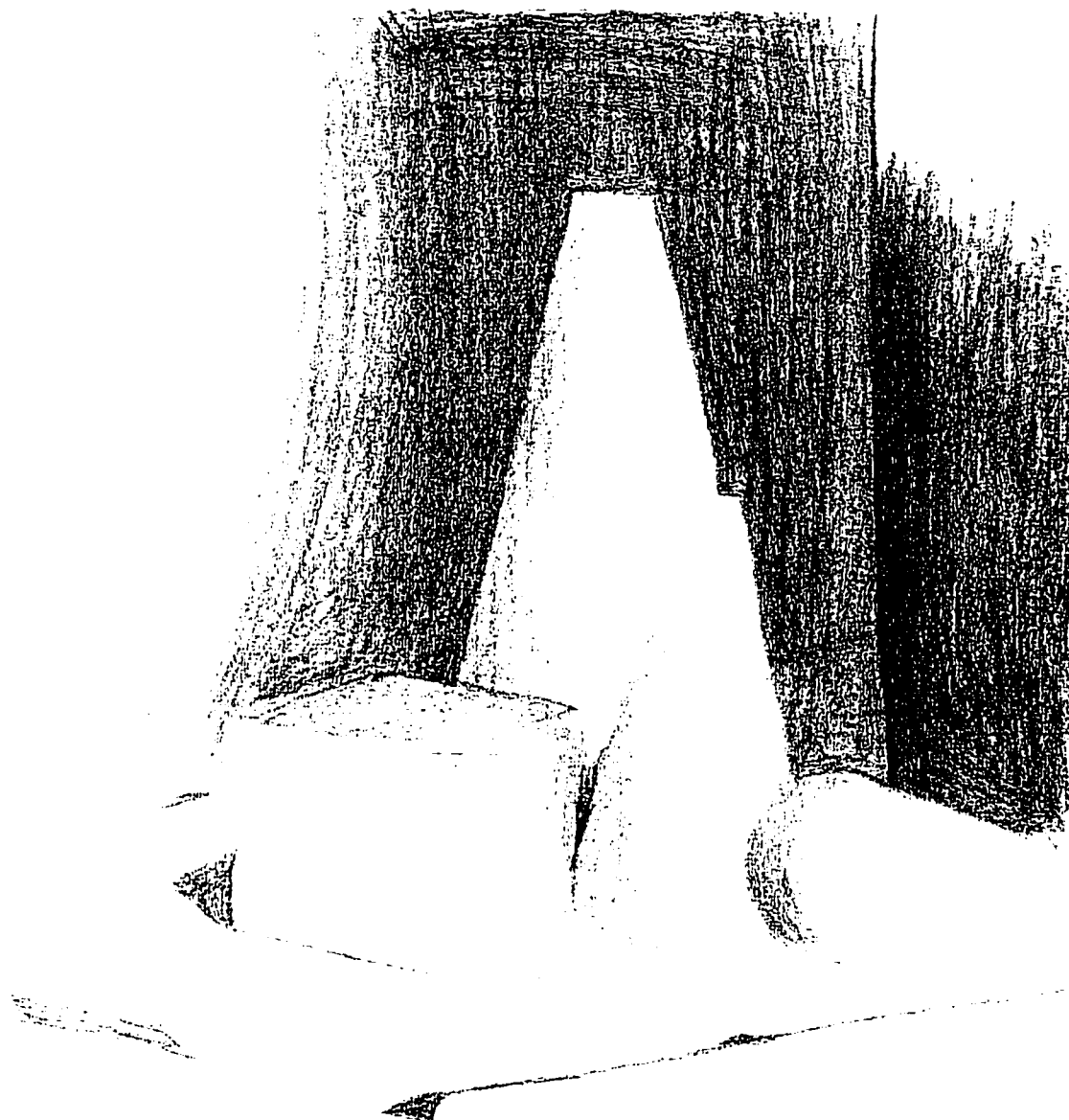


Figure 26. Drawing, Pencil, Still Life II, Davood 8c

SHAMSI

Q: Tell me about your learning experience in the class?

A: It was a good experience. In my fashion design course, the teacher says to do a work but does not explain or demonstrate how to draw. I didn't learn a lot about drawing. I wanted to be able to draw a person with light and shade in different positions from memory. No one told me anything about how to get there or how to become stronger at it. I was looking for a class that could teach me all that. When I came to this class, I learnt to draw from visual sources, to copy what I wanted. My motor skills got better by copying and I learned to see the angles between the lines.

Q: What is your opinion on copying?

A: In my opinion copying is a very good practice. You learn how to see. Now I can copy with ease. Before, even if I wanted to copy, I didn't know how and I couldn't. At first, copying seemed hard but when you do it a few times it gets easier and I think after a while you need to draw your own ideas.

Q: How was copying different from life drawing in your experience?

A: When you copy, everything that you see is in a two-dimensional format, and you draw that on a two dimensional surface. Everything is in front of you -- the lines, the angles between the lines and positive and negative space. You can see them easily because they are already on the paper; whereas, when you look at a

three-dimensional model you have to translate that on a two dimensional surface.

Sometimes you need to build those angles and lines with your eyes and pencil.

They are not actually there but you learn to see and draw them. Copying has helped me to see all these elements when I draw from observation.

Q: Could you tell me about some of your favourite drawings?

A: I haven't worked as much as I wanted to, but from what I have done I like 2C which is a copy. 3C and 8C are done from observation. I like 2C because it looks almost the same as the picture. -- a blind contour drawing from a picture. 3C was my first drawing from observation and I felt that I could recognize all the elements that you talked about and I could draw. In 8C, I learned about volume and light and shade.

Q: Is there any work that in your opinion was not successful?

A: My drawing from life model was the weakest one. I need lots of practice.

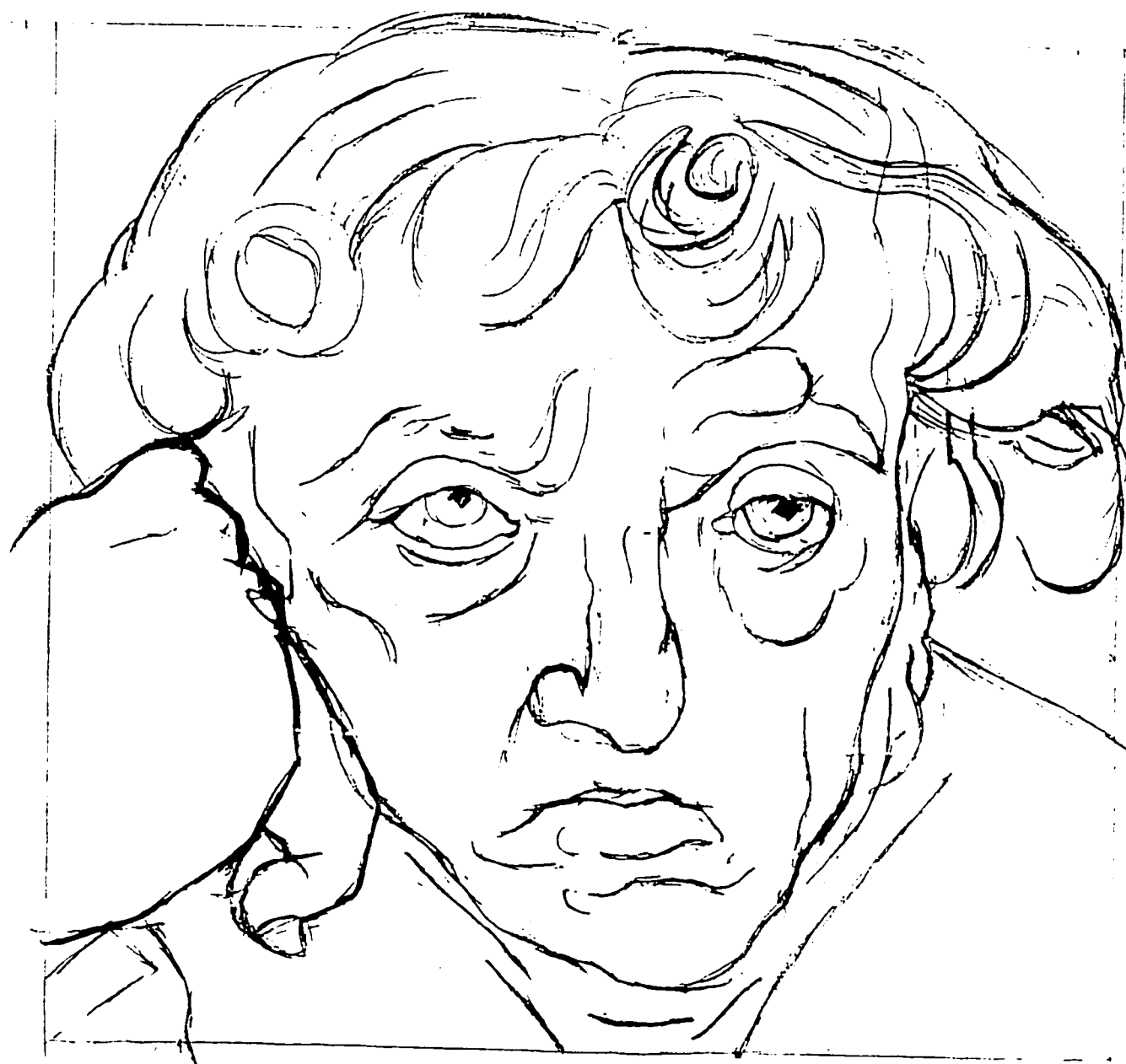


Figure 27. Drawing, Pencil, Copy of Ingres, Shamsi 2c



Figure 28. Drawing, Pencil, Blind Contour drawing from a picture, Shamsi 3c

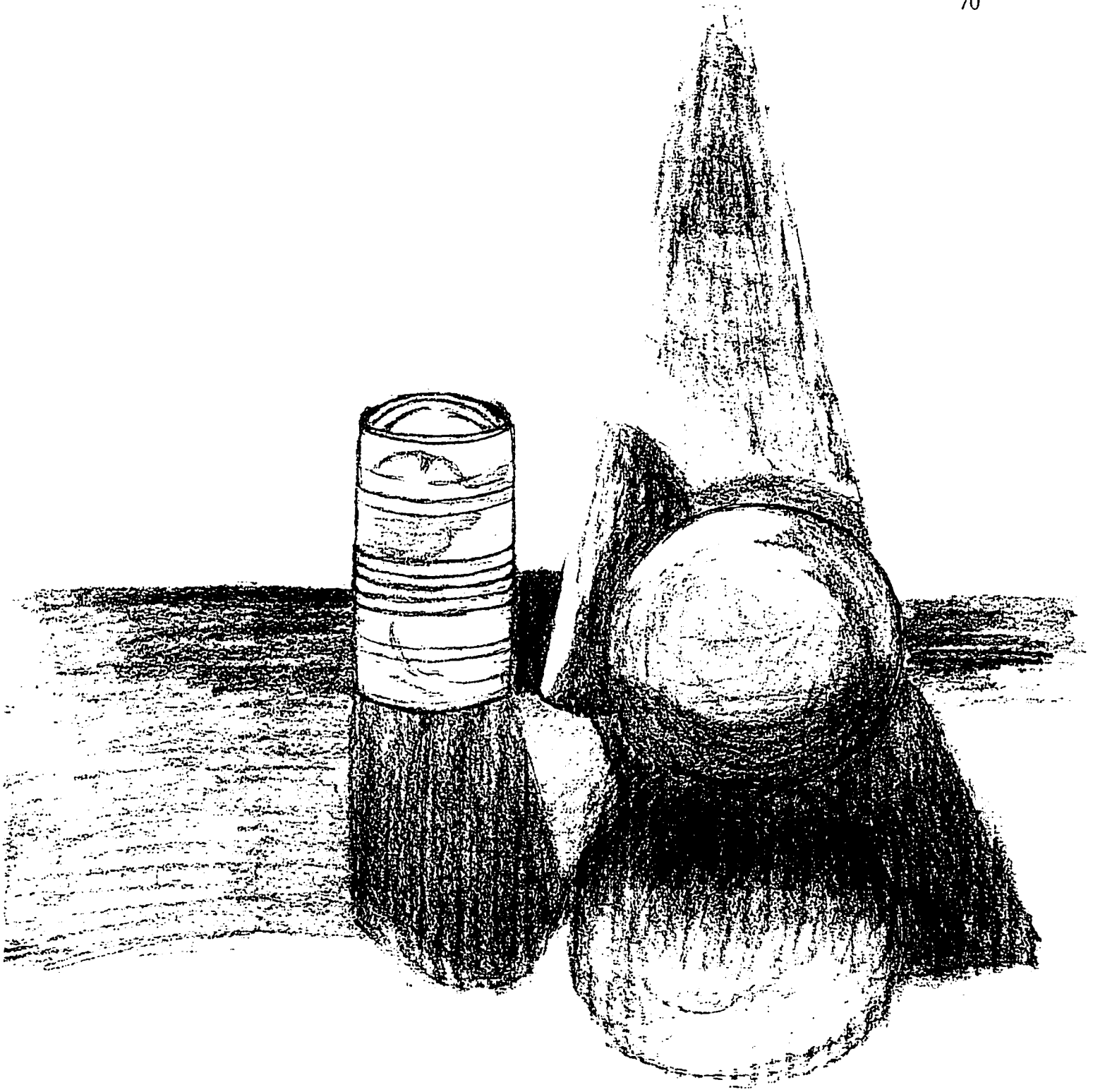


Figure 29. Drawing, Pencil, Still Life, Shamsi 8c

POURAN

Q: Tell me about your learning experience in the class?

A: I can say now that I see everything differently. For example, before I drew with my logic and my mind and, as a result, I couldn't draw. For instance, I would start drawing a table by putting down a rectangle or a square shape, and from the beginning, the table wouldn't seem right. I thought that artists see the way everybody else sees and that they can just draw nicely on the paper. Now I understand that to draw well, I should look at the relationships between the lines and where they are situated compared to others. This was a lesson that I carried throughout the whole course. I also learned to create volume and light and shade. I learned how to see when I look at the subject of my drawing.

Q: What is your opinion on copying?

A: It was good. Copying made it easier to practice the concepts taught in the class.

Q: How was copying different from life drawing in your experience?

A: Copying was easier than observational drawing. By copying, I understood the techniques that I have to apply in order to capture the exactness. For me, someone who has never taken a drawing course, copying was a positive experience. It taught me to use the pencil more fluently and to develop more hand and eye coordination. However, I have to say that I like observational drawing better. It is harder and I have to think more. I also love drawing from life model. For me, as a

beginner, the content of this course taught me many things. At the beginning, I asked myself why does the instructor explain these concepts? But later, I realized that everything that had been explained was needed to see and to draw well.

Q: Could you tell me about some of your favourite drawings?

A: 7C, 7H, and 4C. I like 7C, because we worked from a still life setting and I enjoyed capturing the volume, even though the work is unfinished. 7H is a copy and I think I did it well. 4C is a drawing from a model. I liked drawing the model.

Q: Is there any work that in your opinion was not successful?

A: I think all my copies are strong and my weakest works are those done from observation. That I need more practice on. But for the time that we had, I learned a lot.

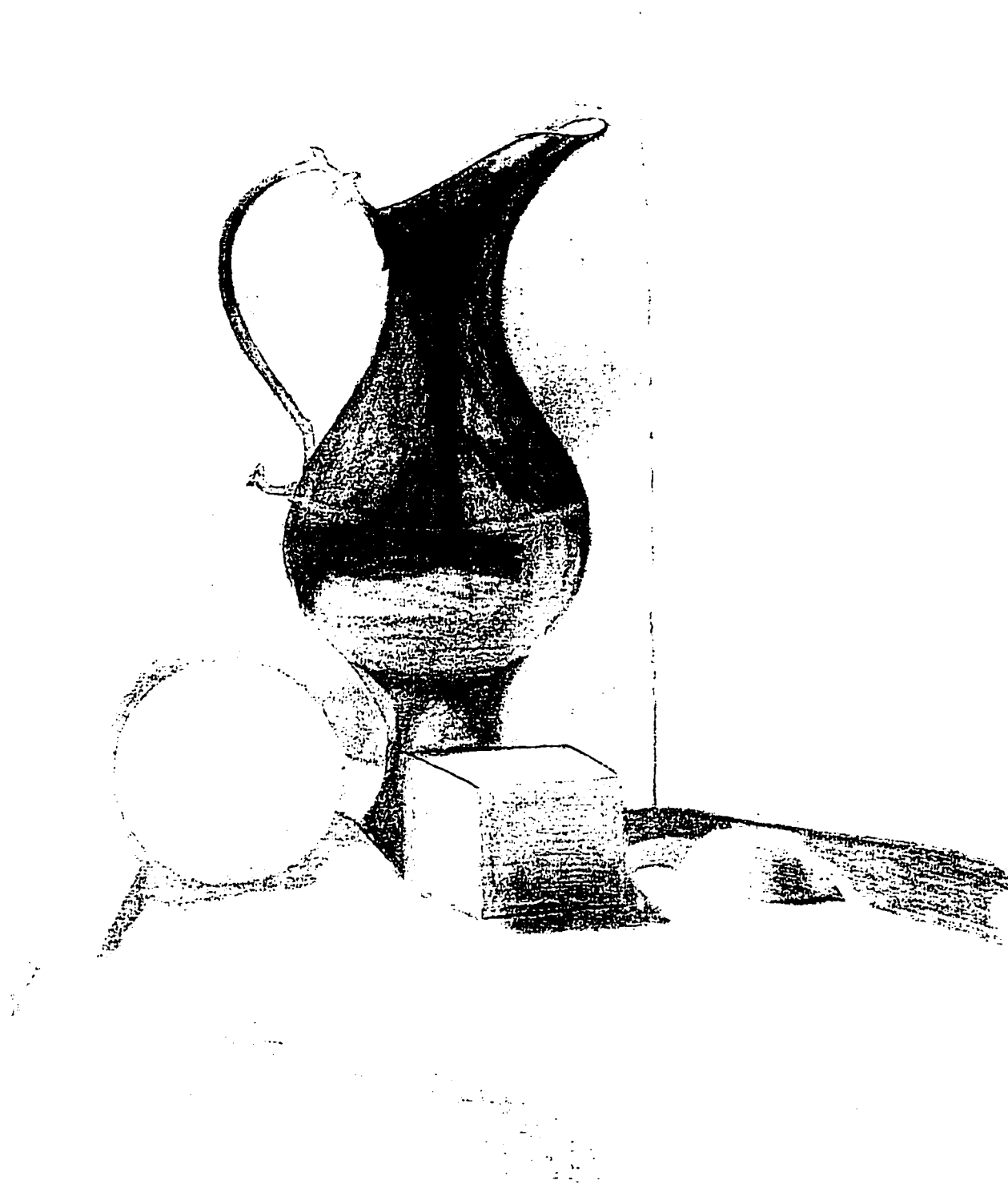


Figure 30. Drawing, Pencil, Still Life I, Pouran 7c



Figure 31. Drawing, Black Pencil and White Conte on Tinted Paper, Copy , Pouran 7h



Figure 32. Drawing, Pencil, Life Drawing with attention to negative space, Pouran 4c

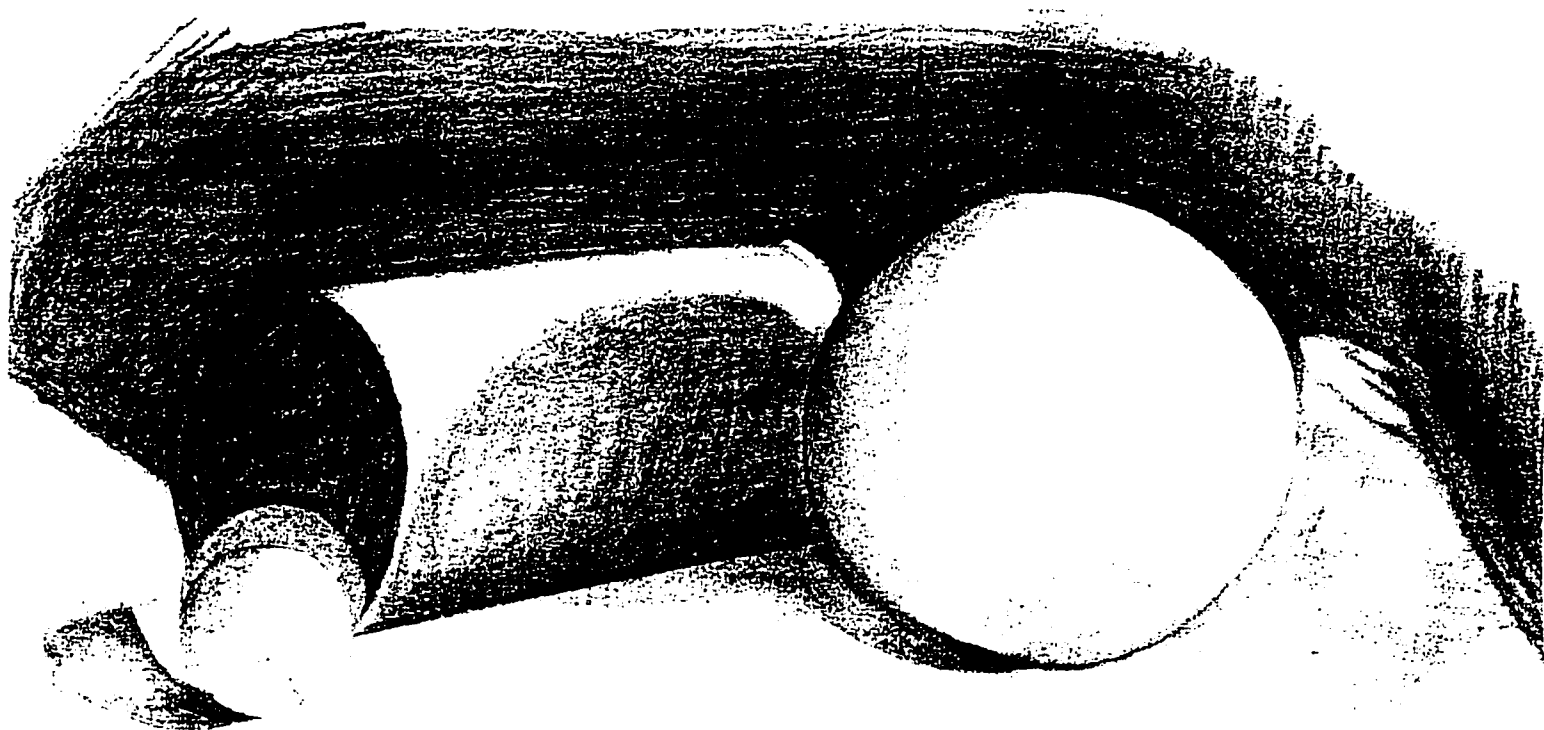


Figure 33. Drawing, Pencil, Still Life II, Pouran 8c

F. Results

All subjects perceived positive results using the method of copying as a tool to learn the elements of drawing. Most participants felt that the elements of drawing were easier to grasp through the use of copying.

Table 1 below shows the benefits each participant either verbalized or implied when interviewed following the 8-session course. As seen in Table 1, five of the six participants specifically cited an increase in their ability to “see better” (perceptual training).

TABLE 1
Benefits of copying verbalized and implied by participants when interviewed

	Homeira	Sousan	Azadeh	Davood	Shamsi	Pouran
Increased in confidence		✓	implied	✓	implied	
Having a sense of satisfaction		✓		✓		
Having a sense of achievement			implied	implied	implied	
Seeing better (perceptual training)	✓		✓	✓	✓	✓
Developing hand/eye coordination		✓	✓		✓	✓
Learning skills and techniques		✓	✓			✓
Facilitating observational drawing			✓		✓	

Overall, the results for this group indicated that improved perception was the foremost benefit derived from copying. Four of the six participants cited improved hand/eye coordination as the second most significant benefit of copying. Half of all participants (3) felt that copying helped them to learn the skills and techniques of drawing. Finally, they also reported an increase in confidence, sense of satisfaction and facility in doing observational drawing. This was true of one-third (2) of all participants.

Some of the perceived benefits of copying were implicit in the participants' responses. For example, an increased level of confidence is implied by Shamsi when she said: "now I can copy with ease", or Azadeh, who stated "... any picture that I see, if I try and focus, I can draw well". Azadeh's comment could also be interpreted to imply a sense of achievement. Two other participants implied a "sense of achievement" as a benefit derived from copying. Davood stated: "I can copy well and can set up a still life and draw it well too" and Shamsi, when talking about her first drawing from observation, said "I felt that I could recognize all the elements that you talked about and I could draw".

These subjective reports are congruent with Homburg's findings (1996), that suggest for novice learners, copying is a useful technique to develop a variety of technical skills, perceptual training and to improve eye/hand coordination. Kozlowski and Yake (1980) found an increase in self-confidence and sense of satisfaction in their studies with

young adolescents. My interviews of novice adult learners show that they feel copying does contribute to an increase in self-confidence and satisfaction.

Shamsi and Azadeh, both indicated that when they used copying to practice newly learned drawing concepts, they felt that they were better able to apply those learned concepts in their observational drawings. Shamsi said: “copying has helped me to see all these elements when I draw from observation”; and Azadeh mentioned: “... copying taught me to see and draw the important points, forms, line direction... I use all these information and skills in my observational drawings”

Some students mentioned that we should move beyond copying once the drawing concepts and skills are learned. Homeira, for example, stated that copying freed her to present a message in a new form; one touched by her personal qualities and abilities. Shamsi also mentioned that although copying was useful, eventually one needs to draw one's own ideas. Students did not feel that copying inhibited creativity. In fact, they, and other students, viewed copying as a useful tool to learn the necessary skills to create their own work. This view corresponds to one held by many artists who believe copying (creative copying) is useful as an inspirational guide to create original work through borrowing and interpreting selected motifs from the works of others.

This subjective feedback from my students complements Homburg's (1996) and

Haverkamp-Begemann & Logan's (1988) empirical findings. Their studies show that imitation, when used by more advanced artists, results in improved technique, style and composition eventually leading the artist towards originality and self expression in their own work.

TABLE 2
Favourite drawings by participants

	Homeira	Soussan	Azadeh	Davood	Shamsi	Pouran
Simple copy	1	1		1	2	
Complex copy	1	1	2	2		1
Still life setting	1		1	1	1	1
Life model		1	1			1

Table 2 above shows a breakdown of the types of work the participants chose as their favourites from among the work they produced. The works are divided into copies (simple and complex) and original (observational and life model) drawings. Sixty percent of the drawings selected as 'favourites' were chosen from copies; five simple linear copies and seven more complex copies which included elements such as volumes, light and shade. While forty percent were chosen from observational/ life drawings; five still life drawings and three life model works. It appears that originality was not a primary criteria in the selection of a favourite drawing.

Furthermore, five of the six participants chose a still life observational drawing,

with volume, light and shade; ones which synthesized all the concepts learned during the course, as among their favourite works.

It appears that participants chose their favourite drawings based on the works' aesthetic appeal and technical strength as well as selecting works to which they felt an emotional attachment regardless of whether the work was a copy or an original. Homeira, for example, selected 5C (a quick sketch of a seated women from a picture) as being meaningful, showing something with just a few scribbles. Azadeh chose 5H (a linear sketch of her mother) as her best work because it is a life-like drawing of her mother. Davood was most proud of 1H, (his first upside down drawing), because its accuracy gave him confidence in his ability to draw. And, Shamsi also chose 2C (a blind contour drawing of a picture of a horse) as one of her favorites. According to her, she felt the image from inside.

According to Cohen and Manion (1980), in action research the researcher uses a step-by-step process of monitoring, case study and interviewing to finds ways to modify, adjust and re-define his/her practice. Some of the adjustment that I did are as follows:

I gave demonstrations to help my students better understand concepts or in some cases, learn the proper technique. For example, there was one occasion that I had to go

around and do demonstrations on an individual basis of how to use a pencil to determine the correct angles and directions of lines when copying or drawing from observation.

Also, in session 5, which was a synthesis of what they had learned up to that time, I wanted them to pay attention to the overall composition of the posed model first, and then to focus their attention on the details. To achieve this, I had to adjust the time so I shortened the drawing time to two minutes for each pose which forced the students to see and draw the overall composition first.

Another change that I made after realizing my still life settings were too complex was that I simplified them. I also realized how much my students enjoyed doing this type of observational drawing with light, shade and volume. If I repeated this course, I would increase the number of sessions to ten and give students more time in class to practice the elements of drawing they were learning through copying in observational drawings.

SUMMARY AND SUGGESTIONS

Learning to draw from masterpiece drawings was a course designed to teach the principles of drawing to novice adult learners. The method involved students learning the principles of drawing by copying from a variety of visual sources and then applying the learned principles to original drawings. Based on works produced by students and comments they made during interviews conducted, the effectiveness of copying as a method to enhance learning to draw was confirmed.

Feedback during interviews with participants conducted following the course indicated several positive outcomes attributed to learning through copying. Among them were: 1) an increase in confidence; 2) a belief that copying helped in learning the skills and techniques needed to draw (graphical training); 3) better hand/ eye coordination (motor skills); 4) a change in one's ability to 'see' (perceptual training); and 5), a facility in learning to draw. Overall the students found copying to be a useful technique; one which facilitated the ability to translate the concepts of drawing into observational drawings.

Results indicated that as novice learners believe that they master the principles, skills and techniques of drawing, they become more inclined to draw original work from observation. I believe this inclination can be attributed to a desire to be original and create something unique and also a desire to improve on observational drawing skills as my

students have indicated.

Pouran and Sousan both indicated a preference for life drawing, while Homeira and Shamsi both mentioned the desire to eventually draw their own ideas to make original work. Others also expressed the view that copying was a useful tool to learn the principles of drawing, but they felt a need to do more drawing from observation. This natural tendency to draw from observation should be nourished. If copying is to remain an effective tool to enhance learning, its role should be examined. I submit that it could be beneficial to introduce the concept of creative copying to more advanced students.

Creative copying would give students the opportunity to become familiar with the different ways renowned artists have used visual sources, thereby drawing new inspiration and enhancing their own original work. For example, students can learn through studying how great artists transformed and translated works' of other artists into their own by applying a personal form of execution. They can study how artists use more contemporary sources such as photos, works' of other contemporaries, popular images, comic strips, oriental imageries, child art, computer software such as Photoshop, etc., in advancing their own original works. Creative copying can lead students to use, adapt and modify some aspects of others' works in their personal creations and help them to shape their ideas about their own originality.

When the principles of drawing are discovered, studied and learned through copying, these rules can then be used in new combinations and situations, or even be broken by the most advanced students. Thus, the most productive form of copying will be the interpretive or creative copying in which several originals are synthesized (Duncum, 1988). An example of this is Picasso who has done highly interpretative copies of the old masters - a good example being his twelve interpretative copies of Delacroix's Women of Algiers.

I would suggest that future research focus on a comparative study of two groups of participants -- one group being taught only from observation, and the other group using copying. It would be interesting to examine differences between each groups' level of competency and skill. Another subject worthy of investigation is how creative copying might lead to the creation of original work and self-expression by more advanced students.

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APPENDIX

CONSENT FORM TO PARTICIPATE IN RESEARCH

This is to acknowledge that I agree to participate in a program of research being conducted by Homeira Mortazavi for the Department of Art Education at Concordia University.

A. PURPOSE

I have been informed that the purpose of the research is to learn drawing through the concept of “copying”

B. CONDITIONS OF PARTICIPATION

- * I understand that my participation in this case study is NON-CONFIDENTIAL and my identity will be revealed in study results.
- * I understand that the data from this study may be published

I HAVE CAREFULLY READ THIS ABOVE AND UNDERSTAND THIS AGREEMENT. I FREELY CONSENT AND VOLUNTARILY AGREE TO PARTICIPATE IN THIS STUDY.

NAME: _____

SIGNATURE: _____

WITNESS SIGNATURE: _____

DATE: _____

CONSENT FORM TO PARTICIPATE IN RESEARCH

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- I understand that the data from this study may be published.

I HAVE CAREFULLY STUDIED THE ABOVE AND UNDERSTAND THIS AGREEMENT. I FREELY CONSENT AND VOLUNTARILY AGREE TO PARTICIPATE IN THIS STUDY.

NAME Mazen Sabiragh

SIGNATURE [Signature]

WITNESS SIGNATURE H. MORTAZAVI

DATE 27.01.2021

CONSENT FORM TO PARTICIPATE IN RESEARCH

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- I understand that the data from this study may be published.
- I understand that I am free to withdraw from this study at any time

I HAVE CAREFULLY STUDIED THE ABOVE AND UNDERSTAND THIS AGREEMENT. I FREELY CONSENT AND VOLUNTARILY AGREE TO PARTICIPATE IN THIS STUDY:

NAME Daveed A3131-N

SIGNATURE [Signature]

WITNESS SIGNATURE MORTAZAVI

DATE Jan. 20. 01

CONSENT FORM TO PARTICIPATE IN RESEARCH

This is to state that I agree to participate in a program of research being conducted by Homeira Mortazavi for the department of Art Education of Concordia University.

A. PURPOSE

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I HAVE CAREFULLY STUDIED THE ABOVE AND UNDERSTAND THIS AGREEMENT. I FREELY CONSENT AND VOLUNTARILY AGREE TO PARTICIPATE IN THIS STUDY.

NAME Solomon

SIGNATURE [Signature]

WITNESS SIGNATURE MORTAZAVI

DATE 22-01-2001

CONSENT FORM TO PARTICIPATE IN RESEARCH

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A. PURPOSE

I have been informed that the purpose of the research is to learn drawing through the concept of "copying".

B. CONDITIONS OF PARTICIPATION

- I understand that my participation in this study is NON-CONFIDENTIAL and my identity will be revealed in study results.
- I understand that the data from this study may be published.

I HAVE CAREFULLY STUDIED THE ABOVE AND UNDERSTAND THIS AGREEMENT. I FREELY CONSENT AND VOLUNTARILY AGREE TO PARTICIPATE IN THIS STUDY.

NAME Azadeh Halam

SIGNATURE Azadeh Halam

WITNESS SIGNATURE H. Mortazavi

DATE 27/01/2007

CONSENT FORM TO PARTICIPATE IN RESEARCH

This is to state that I agree to participate in a program of research being conducted by Homeira Mortazavi for the department of Art Education of Concordia University.

A. PURPOSE

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B. CONDITIONS OF PARTICIPATION

- I understand that my participation in this study is NON-CONFIDENTIAL and my identity will be revealed in study results.
- I understand that the data from this study may be published.

I HAVE CAREFULLY STUDIED THE ABOVE AND UNDERSTAND THIS AGREEMENT. I FREELY CONSENT AND VOLUNTARILY AGREE TO PARTICIPATE IN THIS STUDY.

NAME-----HOMEIRA DAVANI-----

SIGNATURE----------

WITNESS SIGNATURE-----MORTAZAVI-----

DATE-----30.10.2001-----

CONSENT FORM TO PARTICIPATE IN RESEARCH

This is to state that I agree to participate in a program of research being conducted by Homeira Mortazavi for the department of Art Education of Concordia University.

A. PURPOSE

I have been informed that the purpose of the research is to learn drawing through the concept of "copying".

B. CONDITIONS OF PARTICIPATION

- I understand that my participation in this study is NON-CONFIDENTIAL and my identity will be revealed in study results.
- I understand that the data from this study may be published.

I HAVE CAREFULLY STUDIED THE ABOVE AND UNDERSTAND THIS AGREEMENT. I FREELY CONSENT AND VOLUNTARILY AGREE TO PARTICIPATE IN THIS STUDY.

NAME shamsi Ziahid

SIGNATURE SH

WITNESS SIGNATURE H. MORTAZAVI

DATE 27.01.2001

LESSON PLAN

SESSION 1 - STUDY OF LINES:

Lines directions, shapes and angles to each other, length and placement in regard to the vertical and horizontal edges of the paper.

Motivation:

When an artist draws they see and process visual information in a different way than others because they have learnt “how to see” differently. Someone asked Matisse, the great French painter, if when eating a tomato, he looked at the tomato the way an artist would. Matisse replied: “No, when I eat a tomato, I look at it the way anyone else would. But when I paint a tomato, then I see it differently”.

I will ask my students what they know of how artists see when they’re drawing. After a brief discussion, we will come to the conclusion that when artists look at any subject they wish to draw, they focus their eyes on the spatial relationship between the shape, direction, length and placement of the lines and forms in relation to the vertical and horizontal edges of the paper.

Art Procedure:

- A Collaborative drawings from 2 master drawings, each student will draw a few sections of the 2 drawings. (Perceptual training)
- B Through a viewfinder, students will look around and then draw the linear relations of what they see to the horizontal and vertical edges of the viewfinder.

Visual sources

Portrait of Derain, 1919 (Picasso)

Portrait of Renoir, 1919 (Picasso)

Homework

- I Draw an exact copy from a visual source through an eight-section grid
- II Draw what you see through a viewfinder

SESSION 2 - PROPORTION:

The correct relations of lines and shapes to one another and to all the parts of the whole.

Procedure:

- 1. Draw an “upside down” drawing choosing from 2 sources (Emphasis is on seeing and drawing the correct proportion).
- 2. Draw your hand in a position, try to look more at your hand than your drawing.

Visual sources

Salvador Cherubini, 1842 (Ingres)

Study for the portrait of Louise d'Haussonville, 1843 (Ingres)

Two nude studies for Angelic "homework" (Ingres)

Homework

1. Draw a copy of "two nude studies for Angelica, Ingres" 1 _ times bigger
2. Complete 3 linear drawings - 1 of shoes or boots and 2 of hands

SESSION 3 - PURE AND MODIFIED CONTOUR DRAWING:

I felt that the students needed more practice with "seeing" and working on proportion so I decided to do a lesson on blind and modified contour drawing

Procedure:

1. We do blind and modified contour drawing from a variety of visual sources such as: color images from magazines and paintings by Derain, Persian painters, Van Gogh, Leduc and Limpika.
2. We do the same exercises from some still life settings - first blind contour and then a complete modified contour drawing with attention to the correct proportion.

Demonstration for modified contour drawing from a still life

I did a demonstration on how a pencil can be used to measure the length and width of objects and how it can be used to determine the correct angles and directions of lines.

SESSION 4 - NEGATIVE AND POSITIVE**Motivation:**

Discussion about positive and negative space. View several images in order to familiarize students with the concept.

Procedure:

Using a transparent paper on top of many images, students will outline the negative spaces. Then they will draw the negative space of an image by direct observation, finally then completing the positive space. They draw each other (5 minute poses) with attention to the negative and positive spaces.

Visual sources:

- 1- Nude study for slave playing the guitar (Ingres)
- 2- Nude (Francoise Le Moyne)
- 3- Nude (Degas)

Homework:

Student will draw a negative space twice as big and the complete drawing 3 times larger.
(Visual sources: Juan Gris still lifes, 1916)

or

Student will draw the negative space the same size and the whole drawing twice as big.

(Fruit Bowl, Glass and Newspaper, 1918, Gris)

Through a viewfinder, look around and draw a few negative spaces.

SESSION 5 - SKETCHING FROM IMAGES AND MODEL**Procedure:**

Choosing from 6 art books on Cezanne, L. David, Michelangelo, Velazquez, Rembrandt, Gauguin students will pick a book and draw 4 to 5 quick sketches from the paintings and drawings. The emphasis is on paying attention to all the elements that we have learned so far, such as: lines, proportion, negative and positive space. I will limit their drawing time so that are forced to pay more attention to the overall composition and proportion of forms and less attention to detail. Students posing for 2 minutes and at the end for 5 minutes.

Comment

I had to give them two-minute exercises first so that they were forced to see the larger lines, positive and negative space and overall composition first. At the end we did 3 five-minute poses.

SESSION 6 - VOLUME:**Introduction**

It is difficult to depict the volume or the mass of an object solely with an outline. To break through the surface plane or move around the objects and figures drawn (render the volume), we need to see and draw the effect of Chiaroscuro or tonal changes. Chiaroscuro is the effect and amount of light or shade in one or several colours, the use of tones ranging from gray to black by utilizing the white of the paper. In order to render the volume in a black and white drawing, the chiaroscuro is achieved by variations of gray tones from the white of the paper to the deepest shade. The depiction of volume is based essentially on two elements: the shade of an object and its cast shadow. Drawing an object's shaded side gives body to the image by bringing out its fullness and suggesting the unseen sides of the object. Drawing the cast shadow aims at detaching the subject from the surface and placing it in a space that extends forward or backward from the surface of the paper.

After an interactive explanation on how to draw the volume and what we should pay attention to in order to see and draw the volume, with the help of some visual aids, they will do the following exercises:

Procedure:

Draw a strip of gray scale from white to black using techniques such as: scribbling, hatching/crosshatching, pointillism, smudging etc.. Then copy four geometric forms -- globe, cube, cylinder and cone -- using two techniques to apply the light and shaded areas on a white paper. Copy a masterpiece drawing on a gray, blue gray paper using white conte for lighter parts and black pencil for darker areas, choosing from:

Visual sources

Head of a young woman (Durer)

III. Female nude seen from the back, 1506 (Durer)

IV. Study for the Heller altar: feet of kneeling apostle (Durer)

V. A drawing from a statues in the Medici Tombs (Michelangelo)

Homework

On a white paper draw a copy of Nessus and Dejanira, 1920 (Picasso)

SESSION 7 - LIGHT AND SHADE:

Introduction

The relationship between light and dark is referred to as chiaroscuro or tonal values, which is the distribution of various intensities of luminosity. Chiaroscuro can be divided into five main degrees of intensity: light, color, halftone, shadow, reflected light and reflected colour. Natural lighting produces diffused light and halftone shadow. Artificial light produces raw light and sharp shadows. In a drawing, after establishing the structure, composition and proportions, we add light and shade. To do this we begin by working within the more important dark areas then gradually working around the entire drawing in order of importance. In another words, the drawing is not done in sections but everything moves ahead simultaneously, so that no part is definite while another remains untouched or incomplete. While developing the light and shade, you will depict the volume, the light, and the atmosphere. The part of the object that remains in dark is called shade; and, the shadow created by the object on an independent surface is called cast shadow. Cast shadow is darker than the shade side of object, which always benefit from reflections from adjacent parts in light.

Example drawings:

The Madonna, Saint Anne, Jesus, and Saint John, Leonardo da Vinci

Male Nude Squatting, Rubens

Some other images from art magazines

Procedure

In the class students completed a big pencil drawing from a still life setting under a strong artificial light.

Homework (optional)

Draw two copies - one on white paper using just pencil and the other one on color paper using black pencil for darker areas and white pencil for the lighted areas.

Comment

In the class, I realized that the still life setting should be simple and not complex. Proportion and composition was discussed individually and I also did a few demonstrations about composition from different places looking at the still life. While students were working, I was available to give feedback on their progress.

SESSION 8 - LIGHT AND SHADE (Continuation)**Procedure**

From a still life setting under an artificial light, students will study the effect of light and dark in a pencil drawing.

Homework (optional)

From a black and white photograph, students will draw the complete figure with attention to composition, proportion, volume, light and shade. They will use different pencils (H – B) to reproduce the same tonal values