



## THINK ABOUT

***All children have an inborn potential and deep urge to use drawing as a language medium. It begins with exploratory scribbles, becomes representational and continues to grow in complexity and subtlety throughout childhood and beyond (Bob Steele, The Drawing Network).***

**How can young people's capacity for (visual and spatial) language be nurtured in secondary schools?**

**These 100 suggestions provide key points for art and design teachers to think about, and share with teachers, parents and students, as well as a host of practical actions they can take to create a sympathetic environment where learning through drawing can thrive.**

## COMMUNICATE

1. Drawing is an innate capacity. It can be nurtured and developed through experience, learning and practice. It is not only possible to *learn to draw*, we can also *draw to learn*.
2. Drawing embodies personal expression, cultural understanding and creative responses to our world. It is about experience, ideas and making: making sense, making meaning, making things and making things happen.
3. Drawing is about understanding, communicating, inventing, providing ways of knowing, thinking and doing that links cognitive, affective and practical modes of study. It provides students with the means to engage with and understand the world, to explore their relationship with it, to think about it, to express ideas about it, and to shape it anew.
4. Drawing develops our capacity to learn, to think and to do things. It is dependent upon modelling (symbolic representation) using visual, spatial, kinaesthetic and haptic modes of study.
5. Drawing nurtures intellectual curiosity and contributes to intellectual development, practical knowledge and emotional intelligence. It links the inner world of memory and imagination with the outer world of lived experience and objects.

6. Key purposes for drawing as a medium for learning are to develop skills of perception, communication and invention and the ability to plan action.
7. Drawing helps young people be visually literate so that they are able to read, interpret, and construct meaning from the signs, symbols, codes and conventions they encounter in art, design and the environment.
8. Drawing is about learning how the world and its objects can be shown, represented and shaped. It is not about making images, artifacts and designs that accord with adult expectations and preconceptions. It is about giving young people a voice.
9. Drawing can aid problem solving and be an element in lifelong learning, providing a useful skill for work and leisure in the twenty-first century.
10. Drawing is as much about *how* young people learn as *what* they learn. It is important for them to know *why* they learn, and what they might use their learning *for*.
11. Drawing is experience and action based. Drawing skills can be developed only through drawing.
12. Drawing develops the capacity for different kinds of thought, both cognitive and affective, convergent and divergent.
13. Drawing develops skills of observation, analysis, reflection and interpretation.
14. Drawing also fosters the ability to visualise and develops the capacity for imaginative, inventive, creative, speculative and hypothetical thought, nurturing powers of imagination, innovation and creativity, using techniques such as adaptation, appropriation and transformation.
15. Drawing enables us to respond to what exists and allows us to think about what might be.
16. Drawing encourages students to make discoveries and solve problems, develops confidence and skills in investigation and experimentation, enabling students to understand and shape ideas through manipulating materials, media, tools and technologies.
17. Drawing nurtures capacities for appreciation, discrimination, making choices, making decisions and informed value judgements.
18. Drawing makes ideas visible and accessible, capable of being shared and manipulated.
19. Drawings can help shape the learning process as well as result from the process of learning.
20. Drawing – it makes you think. It allows you to communicate. It enables you to do things.

## TO SUPPORT THE ART, CRAFT, DESIGN DEPARTMENT

21. Organise an audit to find out:
  - teachers' interests and strengths in drawing
  - students' interests
  - range of drawing within art, craft and design curriculum.
22. Create a rich and stimulating environment that prompts drawing.
23. Agree a policy for learning through drawing within the department.
24. Enable students to work with a variety of materials, media, processes, tools and technologies to arouse their curiosity and provide intrinsic motivation that produces sustained concentration and pride in accomplishment, creating a greater capacity for self-motivation and developing skills as a learner.
25. Encourage projects that involve drawing which uses a combination of materials, processes and technologies, involving both manual and digital drawing.
  - 2D (e.g. fashion design, graphic design, typography, illustration, painting, printmaking, textiles).
  - 3D (e.g. architecture and environmental design, ceramics, jewellery, sculpture).

Photographic and digital (e.g. animation, games and web design, text, screen-based, performance and time-based media).

26. Encourage teachers to use a variety of strategies to support learning through drawing. Ask them to think about the inspiration, stimuli, prompts, frameworks and scaffolding they provide to structure drawing activities. Ask them how differentiated learning tasks and expectations are negotiated with pupils.
27. Encourage teachers to devise a range of purposeful drawing activities, where students engage in a variety of drawing processes that involve exploring, investigating, experimenting, playing, reflecting, expressing, generating, developing and refining ideas, presenting and communicating thoughts and feelings. The aim is to use drawing *to learn how to learn*.
28. Encourage teachers to engage in drawing activities with students, to model how to learn.
29. Invite teachers to share ideas for drawing activities with colleagues.
30. Identify individuals, organisations and institutions that might provide support for drawing and learning through drawing.

## TO SUPPORT TEACHERS

### 31. Organise an audit to investigate cross-curricular drawing.

1. Abstract
2. Affinity diagram
3. Analytical drawing
4. Animation (flip book, FLASH)
5. Annotation
6. Arch diagram
7. Birds-eye view (aerial perspective)
8. Bind contour drawing
9. Botanical illustration
10. Brush drawing
11. CAD (computer-aided drawing)
12. Caricature
13. Cartoon, cartoon strip, comic strip
14. Causal loop
15. Chart ( bar, column, dot, flow / GANNT, line, Pie)
16. Circuit diagram
17. Computer-aided drawing
18. Computer-generated drawing
19. Cycle diagram (life-cycle)
20. Design (graphic, product, stage, systems)
21. Diagram
22. Diorama
23. Digital drawing
24. Doodle
25. Elevation
26. Exploded view
27. Expressive drawing
28. Extended drawing
29. Fantasy drawing
30. Figure drawing
31. Figurative drawing
32. Fishbone diagram
33. Flowscape
34. Force field analysis
35. Freestyle drawing
36. Gantt diagram (critical path analysis, flow chart)
37. Gestural drawing
38. Graffiti
39. Graph (bar, histogram)
40. Grid
41. Ideational drawing
42. Illustration
43. Imaginative drawing
44. Landscape
45. Layered drawing
46. Line drawing
47. Logo
48. Map (topographical, topological)
49. Map (bridge, bubble, concept, mental, mind)
50. Matrix
51. Measured drawing
52. Narrative drawing
53. Net
54. Notation
55. Observational drawing
56. Outline
57. Overlay
58. Panorama
59. Pattern
60. Pen and ink drawing
61. Perspective (single point, two point)
62. Pictogram
63. Plan
64. Pop-up
65. Portrait (self, group)
66. Presentational drawing
67. Print (etching, lino, screen, string)
68. Priorities grid
69. Projection (axonometric, isometric, oblique, orthographic)
70. Rangoli
71. Rubbing / frottage
72. Schematic drawing
73. Score
74. Scraffiti (scraperboard)
75. Scribble
76. Section (cross, longitudinal)
77. Sequence (serial vision, animation)
78. Serial vision (fly-through view)
79. Shadow drawing
80. Silhouette
81. Sketch (annotated, conceptual, field, ideational, thumbnail)
82. Speed drawing
83. Still life
84. Speed drawing
85. Storyboard
86. Stylised drawing
87. SWOT analysis
88. Tabulation
89. Technical drawing
90. Template
91. Temporary and ephemeral
92. Tessellation
93. Tonal drawing
94. Tracing
95. Tree diagram
96. Timeline
97. Venn diagram
98. Watercolour
99. Writing frame
100. x-ray (cut away)

32. Share the **TEA** resources to raise awareness and stimulate debate about the value of drawing as a medium for learning across the curriculum.
33. Organise an audit of how drawing is used in various departments. Use the results to identify gaps, and opportunities for development.
34. Establish a cross-departmental working party to investigate how drawing can be built in as an integral element in learning and teaching across the curriculum.
35. Agree a policy for drawing across the curriculum.
36. To help implement the policy, develop a guidance document, easily updated on the school website.
37. Encourage the use of drawing in research notebooks and fieldwork diaries, useful in a range of subjects such as science and geography, as well as art and design.
38. Use drawing as a useful linking mechanism in multi-disciplinary studies – e.g. environmental design, expressive arts, science and technology.
39. Display students' drawings to demonstrate what a versatile tool for learning drawing can be. Be sure to exhibit different kinds of drawings for different purposes.
40. Create interpreted displays where drawing processes are explained: e.g. work in progress, sequences of work, unusual or good ideas, inventive use of media, technical skill, fitness for purpose.
41. Pay attention to the quality of graphics evident on notice boards and in school publications.
42. Build drawing more explicitly into IT programmes. Encourage the use of computer-generated and computer-aided drawing activities.
43. Make greater use of drawing as a teaching strategy. Encourage staff to make use of drawings on the blackboard and whiteboards.
44. Include drawings and diagrams on worksheets, charts, posters and handouts.
45. Ensure that criteria for assessment are linked to the purposes for drawing.
46. Create online tutorials for all students, to explain, illustrate and support learning through drawing.
47. Provide courses for teachers to help them make more effective use of drawing.
48. Establish a higher profile for drawing in the school.
49. Share copies of **Drawing - It Makes You Think!** (2011) published by The Campaign for Drawing.
50. Organise a **BIG DRAW** to raise the profile of drawing in the school. Involve teachers from other departments. Collaborate with feeder primary schools. Use this public event to spread the word about drawing as both a fun activity and a learning strategy.

## TO SUPPORT STUDENTS

51. Motivate and inspire students through your enthusiasm for drawing and learning through drawing.
52. Structure learning experiences to include drawing.
53. Ensure that students develop a range of strategies for drawing for different purposes and can use them appropriately.
54. Demonstrate and explain drawing techniques.
55. Don't say *I can't draw!* If a student says *I can't draw!* Say *I'll help you! Let's try to work something out.* Present the model of the good learner.
56. Encourage openness to new experience and promote positive attitudes to drawing.
57. See drawing as a verb not a noun. See it as part of the process of learning as well as an outcome or end product.
58. Do not view drawing only as a technical skill. See it more as an intellectual activity that enables students to think.
59. Embed the use of drawing in investigations and expect drawing to be used as a research tool.
60. Encourage students to explore, experiment and engage in risk-taking through drawing.
61. Encourage students to use drawing as a means of reflection and reworking experience to understand it.
62. Use drawing to help students deal positively with fear, frustration and failure.
63. In collaborative work, encourage students to use drawing to generate, develop and present their ideas.
64. Help students use drawing for problem-solving.
65. Make use of drawing to help students develop sound learning strategies which encourage persistence and help them learn from mistakes.
66. Provide a range of materials, tools, surfaces and situations. Drawing can be done in a variety of media, wet and dry, 2D, 3D and time-based. It can be large-scale and public, or very small-scale and private. It can be an individual, paired or a group activity.
67. Provide a range of stimulus by displaying a wide variety of drawings (both those by students and drawings by professionals) done for different purposes. Expose students to examples by a range of professionals who use drawing in their work: e.g. painters, sculptors, illustrators, graphic artists, cartoonists, cartographers, architects, planners, landscape architects, interior designers, stage designers and engineers. Organise a drawing wall to show different kind of drawing, e.g. maps, plans, diagrams, illustrations, graphs, cartoons, storyboards, manual drawings and computer generated drawings, small and large-scale. Encourage students to contribute.
68. Provide many reasons for students to draw and opportunities for them to practise drawing in lessons, during breaks, at lunchtime and at home.

69. Organise different kinds of drawing activities in different places – in the classroom, the school grounds, museums, on school visits and field trips.
70. Have high expectations of students. Value effort and persistence as well as their drawings. Show you appreciate what they are trying to do.
71. Provide guidance, suggest possible directions or identify appropriate drawing strategies. Make use of drawing to describe, explain and clarify ideas.
72. Provide positive and helpful feedback on how students might improve their drawing ability.
73. Do not always be judgemental. It is more helpful to think of a drawing as being appropriate, necessary, relevant, useful, rather than good or bad.
74. Encourage students to use drawing for drafting, to be tentative, exploratory, experimental, showing evidence of thinking in progress, rather than completed thought.
75. Ask questions that prompt further exploration and effort. Don't say *What is it?* Ask a more open-ended question, inviting the student to share the thoughts or feelings that prompted the drawing or the ideas that informed it: *What were you thinking about? What were you trying to do?*
76. Make clear to students criteria for evaluation and assessment. Evaluate the use of drawings in critiques with students, making clear the reasons for judgement. Value effort as well as achievement. Value ingenuity as well as technical skill.
77. In critiques, don't say *I like this ...* Instead, say something like: *What interests me in this is drawing ...*
78. Ensure a sense of progression and development in the use of drawing, evident in the growing complexity of ideas and increasing depth of study.
79. Encourage students to demonstrate and discuss drawing. Share drawings in assemblies and school publications. Take time during lessons for teacher and students to use drawing as a prompt for discussion and to comment on drawings.
80. Promote the use of drawing and drafting in notebooks, sketchbooks and research notebooks.
81. Differentiate drawing activities to address different levels of confidence, knowledge and skill.
82. Drawing can be both personal and public. Provide for individual and collaborative drawing activities.
83. Extend opportunities for students who show particular interest by establishing a drawing club. Boys-only and girls-only sketch clubs have proved to be particularly successful.
84. Encourage students to keep their drawings in a portfolio so they can see evidence of their own progression and development.
85. Create a digital archive of students' drawings from a range of curriculum areas. Help students to create and make use of this to develop their drawing skills and to

support independent learning. Encourage students to create a digital archive of their own drawings, and a reference collection of other people's drawings.

86. Invite adult drawers – artists, illustrators, architects, cartographers, geologists, scientists, landscape architects, dressmakers and students to show their drawings and explain how they use them. Art and design students from higher education may be willing to share with secondary school students the contents of their portfolios and discuss how they use drawing.
87. Encourage students to use the Internet sensibly to find out more about drawing.
88. Set interesting homework assignments. Encourage drawing as an element of independent study. Demonstrate drawing strategies for this, such as speed drawing and annotated sketches. Encourage the use of drawing at home.
89. Share your own drawings with students, teachers and parents. Organise exhibitions of teachers' drawings in school or online.
90. Make sure parents understand. Explain the purposes and benefits of drawing as a medium for learning.

## FOR YOURSELF

91. Use a sketchbook. Do at least one drawing every day. Rediscover the joys and satisfactions of drawing.
92. Adopt a drawing buddy. Share a sketchbook.
93. Extend your skills in both manual and digital drawing. Experiment with different materials and techniques.
94. Build up your resources for drawing. Identify websites.
95. Visit exhibitions which include drawing of historical interest and contemporary work.
96. Extend your knowledge of drawing not only in art and design, but also in other subjects such as mathematics, geography and science, and in other cultures.
97. Extend and enrich your language of drawing.
98. Develop skills as a reflective practitioner, able to take a critical stance to your work.
99. Share your experience with others. Participate in a professional network to promote learning through drawing.
100. The NSEAD encourages the development of regional groups to promote art, craft and design education. Join a group and use social networking to make contact with other teachers who are interested in drawing and willing to share good practice.

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