



What the student sees



Top down view: the head hangs over one corner; the tail over the opposite corner.

Triceratops Pencil Drawing

Approach: Independent task

Level: Year 8 & year 4

Time: 10 minutes

Resources: (each student) one model triceratops (15 cm long), polystyrene block, 4B pencil, one piece of B4 cartridge drawing paper, drawing base board .

Description

The model triceratops was positioned on a white block of polystyrene at the centre of the student's table. The student was instructed to make a pencil drawing of the triceratops standing on block, just as they saw it in front of them. The models were placed so that all students would view them from the same angle. They were given the opportunity to handle and examine the model before commencing the drawing. (A few students deviated from these instructions.)

Instructions

It is important that you do not touch the triceratops while you are making your drawing.

Make sure it is left in the same position all the time.

Try to make your drawing of the triceratops as real as possible. Just as you see it.

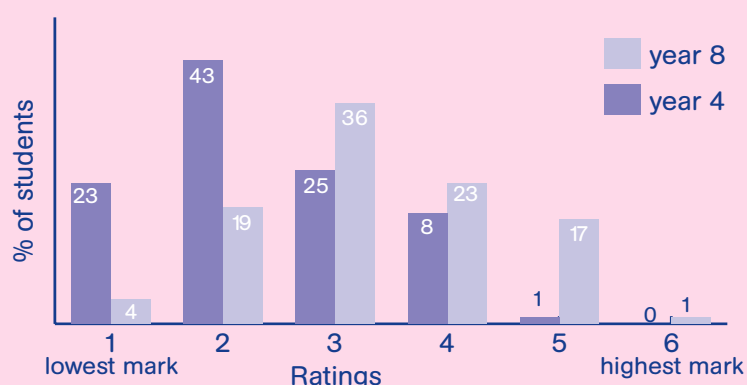
It's a good idea to start with very light lines, then make them clearer when you are satisfied with the way you have drawn them.

You don't need to use a rubber.

Just change your lines if you need to.

You have 10 minutes, and I want you to spend all of the ten minutes on your drawing, so that it's as good as you can make it. I will let you know when you have 5 minutes left.

Global ratings: Triceratops pencil drawing



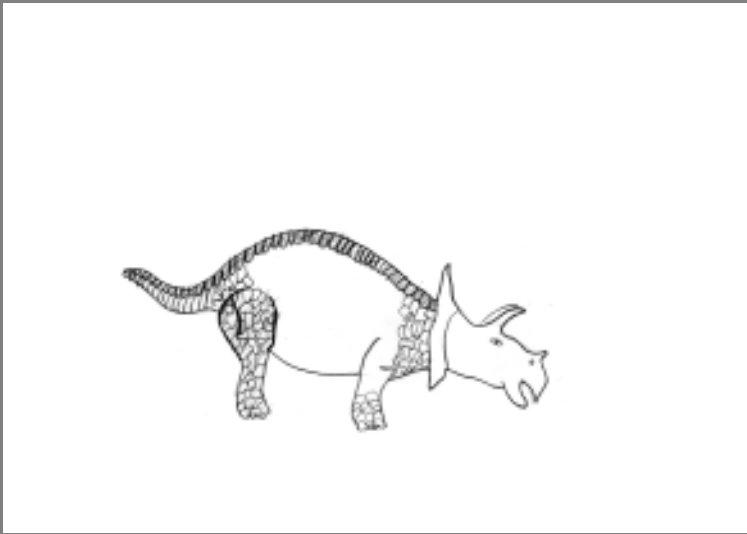
Students were not penalised for incomplete drawings

66 per cent of year 4 students' work was given low ratings of 1 or 2 compared to 23 per cent of year 8 students. At the high end, 1% of year 4 students's work was rated 5 or 6 compared to 18% at year 8.

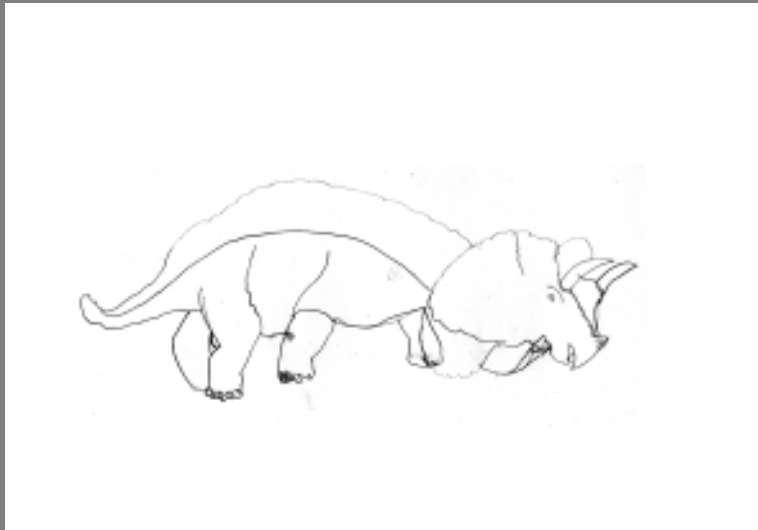
Key attributes (1 low – 4 high)		Qualities	Mean score	
			year 4	year 8
main features	main body part and features observed and recorded; different parts appropriately shaped and in reasonable proportions.		1.7	2.5
3-dimensional quality	appropriate placement and size of near and far legs, horns, &c; use of shading.		1.6	2.4
detail	fine detail of features observed and included; appropriate tonal marking (texture, pattern and line).		1.7	2.3
expressiveness	lifelike quality; confident treatment; enriched through subtle individual interpretation.		1.8	2.4
Global Rating (1 low – 6 high)			2.2	3.3

Triceratops exemplars

mid range



In terms of the three dimensional quality the artist has shown a strict profile rather than the three-quarter view that was presented in the test situation. A strong silhouette has been given which accounts for most of the major features, but it is presented side on to us. The effect of putting line of equal weight heavily around all features means that the image looks flatter rather than three dimensional, and anything of texture is possibly overdone in the sense that they were trying to draw every single scale. There are some suggestions of attempts at lighter and darker tones which if pursued might have subdued some of the textural marks, and given the object more roundness or three-dimensional quality.



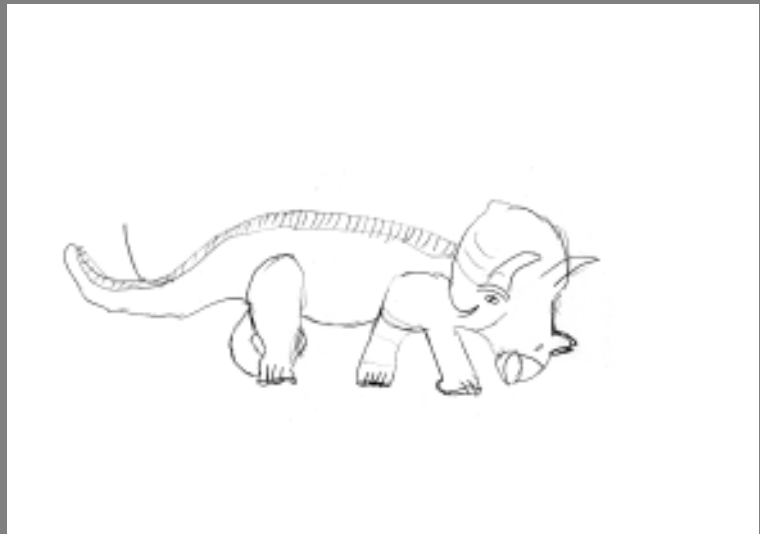
This form has a tilt to the head and the legs behind one another. There is a reasonable sense of proportion and movement, and some indications of texture. The fact that the line is given more emphasis in certain parts of the drawing than others enables the potential life-like quality of this animal. There is a believable sense about this drawing. It is not a sort of cardboard cut out.



This is a lively and expressive creature. There is a wide variety of mark making in the textures and spikiness. Not so much emphasis is given to accuracy but there is a believable sense of walking movement. You can see the far legs right through the body, so the artist has drawn with a sense of understanding but has made the body semi-transparent in the process. The frill behind the horns shows an attempt at getting a three-dimensional quality to the drawing. The artist has gone to the extent of including teeth that were not an observed fact. This work marks highly on expressiveness and on the handling of texture.

Triceratops exemplars

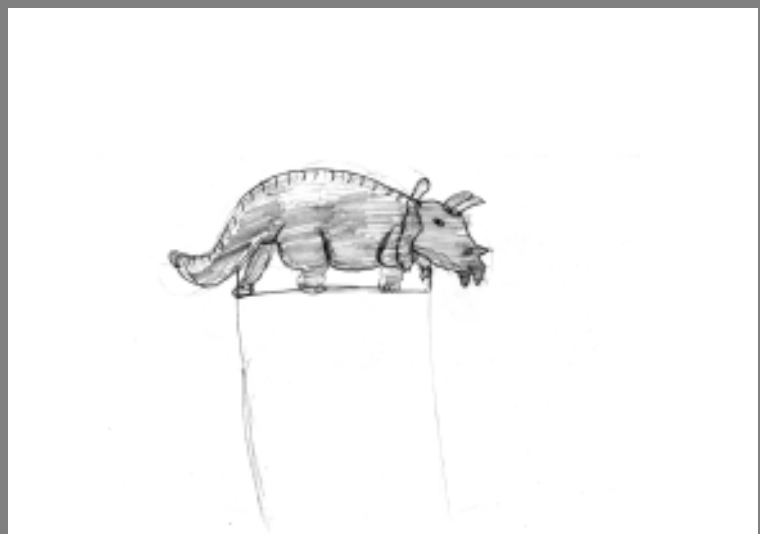
This is a drawing that accounts for all the parts but in the process has distorted the proportions. The length from the front leg to the head has been greatly exaggerated, so it is almost as though the head has been drawn as separate from the rest of the body. The three-quarter head with two horns and only one eye visible has been handled well, and the way in which the line varies around the edges, even though there is not much in the way of textural mark, begins to indicate the sort of frilled, harder body parts in relation to the softer body parts. The line in some places is quite assured and accurate, down to the rendering of toe nails, but the atten-



Some very tentative shading is shown on a form that has been well-defined in its external features. There are some problems with proportion. It is not as elongated as it should be, and the student has made no attempt to position the two far legs which would have been visible, so we have a profile body with a slightly inclined head. The horns break the outer edge of the skull and indicate the struggle the student has had with trying to marry the flat drawing profile view to the information that was in front of them.

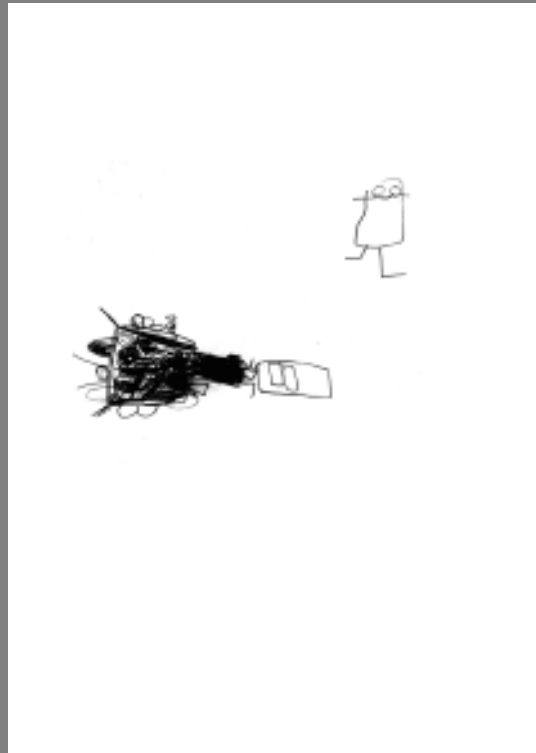


There is a believable sense of a 3 dimensional form in this drawing. There are legs in front of one another, and a roundness obtained by some initial shading attempts. There is a little awkwardness with accuracy of proportion. The spinal column is rendered with texture but very little else is given that kind of treatment. The tail is heavy and out of proportion to the rest of the body and the artist has skewed the position of the creature to do a profile rather than attempting to deal with the three-quarter view that was presented in the task.



Triceratops exemplars

lower range



high range

Triceratops exemplars

