

Teti — Teddy (Pencil Drawing)

Approach: Independent

Time: 10 minutes

Focus: By careful observation, students can use drawing processes to describe the main features and form of a displayed object.

Resources: Per student: teddy & cork base, cloth; 4B pencil; 1 B4 cartridge paper; drawing base board. *No erasers.*

English instructions:

On each student's desk place one 4B pencil and one teddy positioned on checked cloth as shown in the photo.

Note: Place the model in the centre of the student's table, behind the drawing board. Note that the teddy is to remain in its assigned position throughout the drawing activity. This is important for scoring purposes.

In this activity I want you to make a drawing of the teddy sitting on the checked cloth just as you see it in front of you.

Before you start you might like to have a closer look at the teddy. You can do that now.

Allow students to hold and examine the model. Then ensure that the model is placed back in the correct position.

It is important that you don't touch the teddy or change its position while you are making your drawing. Make sure it is in the same position all the time.

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

It's a good idea to start with very light lines, then to 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 to make your drawing. I want you to spend all of that time on your drawing so that it's as good as you can make it. Don't worry if you don't actually finish your drawing in 10 minutes. Just do your very best work.

I will let you know when you have 5 minutes left.

You can start your drawing as soon as I have given you your paper.

Give each student their paper and drawing board.

When 5 minutes have elapsed:

You've had half the time for making your drawing and you have 5 minutes left. Use all of the time so that your drawing is as good as you can make it.

When time is up:

It's time to finish now. I want you to stop work, put your things down, and look at your paper.

Māori instructions:

Ki runga i te tēpu o ia ākongā whakatākotohia tētahi pene rākau 4B me tētahi teti kei te noho i runga i tētahi papanga whai tapawhā, pērā i te whakaahua.

Tēnā: whakanohoa te tauira, i te pokapū [centre] o te tēpu a te ākongā i muri i te papa tā. Tēnā anō, ka noho te teti ki tōna ake nohanga i te wā o te mahi tā. He mea motuhake tēnei mō te tikanga o te whai tapeke [scoring].

Nā, ko tāu mahi, ko te tā i te teti e noho ana i runga i te papanga whai tapawhā, kia rite tonu ki tāu e kite ana, i mua tonu i a koe.

I mua i tō tīmatanga, ki te pīrangi koe ki te āta titiro ki te teti, me tirohia ināianeī.

Tukuna atu ngā ākongā ki te pupuri, ki te āta titiro hoki ki te tauira. Kātahi te kaiako ka āta whakanoho anō te teti, ki tōna ake nohanga tika.

I a koe e tā ana i tō whakaahua, kua e pā atu, e neke rānei i te nohanga o te teti, he mea tino motuhake tēnei. Kia mau tonu ki tōna nohanga tika, i te wā katoa. Me whai kaha koe, kia tūturu rite tō whakaahua ki te tauira. Me hāngai tika ki tāu e kite ana. He whakaaro pai ki te timata i ngā rārangi māmā i te tuatahi, kātahi ka āta tā i te wā kua tau tō hiahia.

Hei aha kē te rapa. Ki te hiahia koe, me whakarerekē noa ngā rārangi.

Tekau meneti āu ki te tāi tō whakaahua. Me whakapau pai koe i te wā, kia puta ai tō whakaahua tino papai. Kua e āwangawanga, mena kāore e oti i a koe i te tekau meneti. Ko te mea nui, ko te whakapau kaha, kia puta ngā painga e oti ai i a koe.

Ka whakamōhio atu ahau, ina, e 5 meneti kei te toe.

Me timata koe ina ka hoatu ahau i tō pepa.

Hoatu he pepa me te papa tā ki ia ākongā.

Kia pau ngā meneti e 5.

Kua pau te hauruatanga o te wā, ana, e 5 meneti kei te toe. Whakapaua tēnei wā kia tino ātaahua rawa tō whakaahua.

Kia pau te wā:

Kāti, me mutu tō mahi ināianeī.

Waihotia o taputapu, ana, me titiro koe ki tō pepa.



		% responses	
		GEd	MI
Key attributes:	(0 low – 3 high)		
main features:	main body part and features observed and recorded; different parts appropriately shaped and in reasonable proportions.	1.9	1.5
3-dimensional quality:	shading / perspective – as indicated by treatment of checked cloth	1.5	1.1
detail:	fine detail of features observed and included; appropriate tonal marking (texture, pattern and line)	1.6	1.0
expressiveness:	lifelike quality; confident treatment; enriched through subtle individual interpretation	1.8	1.2
Global rating:	(0 low – 5 high)	2.55	1.9

Commentary:

Overall, the ratings obtained by MI (Māori Immersion) students were statistically significantly lower than those obtained by GE (General Education) students.

MID RANGE EXEMPLARS



This boldly patterned teddy accounts for most of the texture and pattern features of the subject in a schematic manner. The form is strongly outlined in a confident manner. The textural style is shown in bold randomised hair marks and ordered checks in the fabric. There is no apparent attempt at tone and only a rudimentary grasp of proportion. Textured Teddy remains perched on his patterned cloth with his patterned scarf fluttering. As can be seen from the scale of the drawing it is a little tentative in size. There is an internal coherence in this work with an individualised expressive effect achieved from the emphasis on patterning.

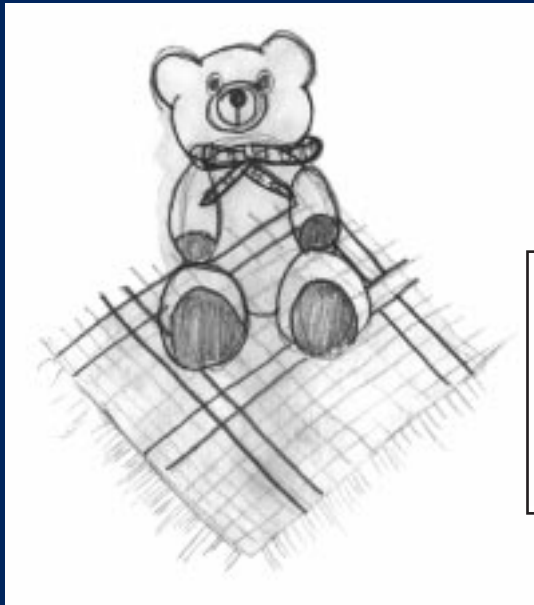
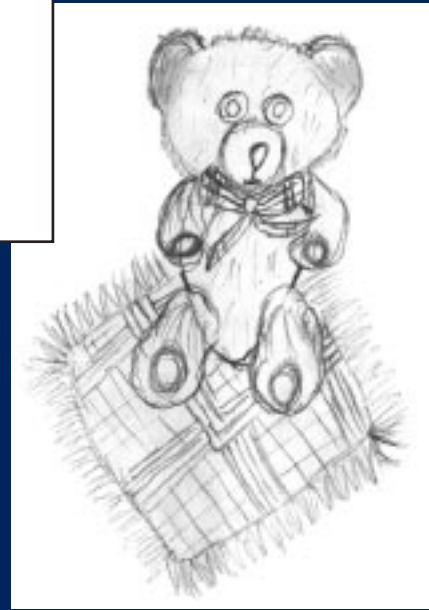


Care has been taken to render the plump proportions and arrangement of the limbs. The scale and accuracy of proportions is confident, with indications that the drawer has self-corrected and strengthened some lines in preference to others. The ovals of the front arms describe their spatial disposition. The slight inclination of the head and subtle emphasis to mouth, eyes and ears give an alert expression. The form is strengthened by some soft shading in the deeper recesses of the body. The smooth form of the body is contrasted by some vigorously textured hatching which loosely describes the patterned draped cloth. Teddy sits believably within this textured surface.

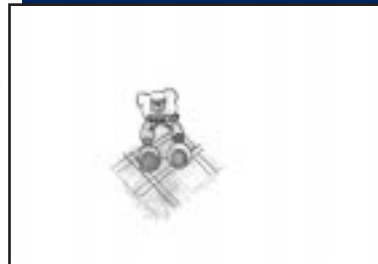
MID RANGE EXEMPLARS



Overlapping, texture, and relative proportions are all suggested in this drawing. There is some smudged tone on the ears. The cloth is shown in bird's-eye view. The overall equal tone of all the mark making creates a lack of focal points and contrast in the drawing. This makes every part of the drawing equal in its bid for our attention. Consequently it appears to float upwards; differing textures and patterns become diffuse rather than boldly stated. This gives an impression of tentativeness and a mood of timidity in the bear.



This is an example where the drawer has established a flattened view of the cloth first and then superimposed the bear. The lines used are emphatic and enclosing with no attempt at tone to indicate depth or roundness. The subtlety of the form has been reduced to some circular and ovoid equivalents which are useful in establishing initial proportions but remain unmodified in the final drawing. This gives the drawing a somewhat formulaic response lacking the freshness of an observed experience.



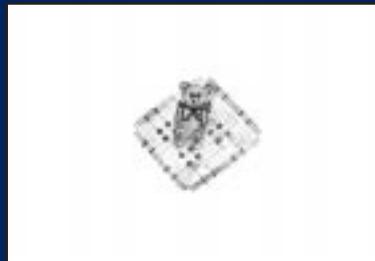
Given the time available this is a rather incomplete drawing. No attention is given to tone, texture or detail apart from some very faint shading on the ears. However, there is a clearly concentrated effort at the minor variations of form based on observation. There is a reversal of the overlapping of arms and legs and simplification of the leg view. The decisive emphatic line suggests confidence reinforced by the accuracy of the overall proportions.



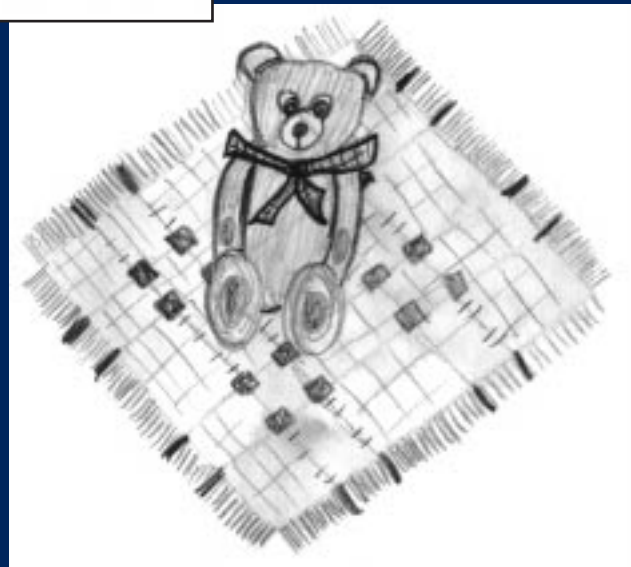
MID RANGE EXEMPLARS



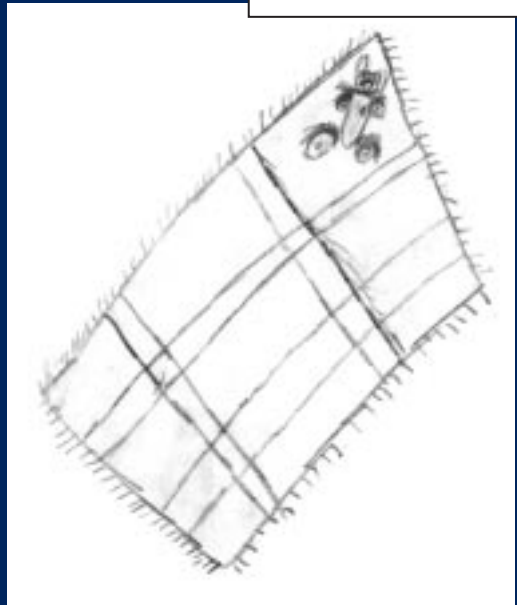
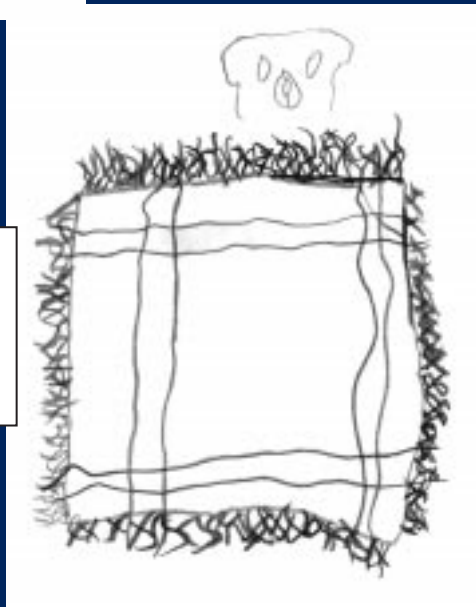
The drawer has described the bear and cloth independently of each other which suggests difficulty with the handling of illusion of depth by overlapping. The cloth is given a bird's eye view while the bear is frontal. Each is given form by line. Only two varieties of line are used: a soft focus grey and a more emphatic dark line used more for pattern than describing tone. The feet are distorted to completely conceal any view of the lower limbs, thus simplifying the challenge of the observational task. The way the feet overlap the upper paws, however, does indicate the beginnings of depth illusion. The relative proportions of bear and cloth have been maintained.



Teddy sits centrally placed inside a flattened perspective of the draped patterned cloth. In order to render pattern, a birds-eye view of the cloth has been taken and a frontal view of the bear added over the top. This is a common response in children's work to the problems of illusionistic space. Each element is shown in its completeness even though the student knows about overlapping as a means of describing depth. The form is given strong outline with a suggestion of overall tone and texture without variety in the mark making. Tones are handled in a stepwise system as light, medium or dark without searching for the variety inside each of those areas. The size of the drawing does not give much opportunity for more detailed observation of surfaces and tone. The central placement with crisp presentation suggests confidence.



LOW RANGE EXEMPLARS



HIGH RANGE EXEMPLARS

