

## Chapter 2: Drawing in Teaching a Diverse Primary Art Curriculum

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For more information, please contact [wrapteam@worc.ac.uk](mailto:wrapteam@worc.ac.uk)

# Chapter 2

## Drawing

### Introduction to drawing

Drawing can often be a child's biggest barrier to accessing and enjoying the art curriculum. If you teach in Key Stage 2, you will already be familiar with the groans that accompany getting out the pencils along with the protests of 'But I'm rubbish at drawing!'.

The problem is that we have been educated into thinking that observational drawing is all that there is. Drawing is actually a fun, dynamic and playful exercise where the marks being made on the page outweigh the importance of the meaning attached to them. Your job will be to show children all that drawing can be, so they reframe their perceptions and start to engage with the process and fall back in love with drawing again.

Imagine a toddler clutching a crayon. That child is going to draw, just you try and stop them! They don't care what you think their squiggles are supposed to be, what surface they do it on or whether you like what they've drawn at the end. They just want to make marks and experience the joy of creating something new. We ruin drawing for children when we insist that they draw 'things' and then make unfavourable comparisons between the real thing and the marks the child has made. Very few children get past the disappointment of not being able to create a life-like image, so they soon give up.

Remind your class of what drawing really is: the deliberate or unintentional marks made on a surface. It doesn't have to be a pencil, it doesn't have to be paper. You can draw with anything: sticks, charcoal, objects, paint, pastels; the list is endless! You can also draw on anything and on any scale. Once you take away the idea that drawing is always with a pencil on a piece of white, A4 paper, a whole new world of artistic possibilities can emerge.

### Ways of reimagining drawing

Here are some practical ways that drawing can be reimagined.

#### **Sensory drawing**

This is when children use their senses to engage with an experience or an object and make marks to represent what they discover. This could be drawing to represent what can be heard when the traffic drives past or making marks to demonstrate the way that the bark of a tree feels. It could be mark-making to music or drawing patterns to represent an emotion.

## Continuous line drawings

Encourage children to form images from one continuous line. A good entry point into this is to give children a ball of string and see if they can create images from one continuous strand. The beauty of this strategy is that children can rework, adjust and make changes without starting their image again. Continuous lines are also effective because they encourage children to work quickly, embrace the ambiguity of their work and tolerate mistakes when they are made. This shows children that realism is not the mark of a 'good' drawing and that you as the teacher are excited by the variety of outcomes.

## Blind drawing

If you have ever watched children draw, half of the battle is getting them to really look at what they are supposed to be observing. Children can all too easily become entrenched in what they 'think' an object looks like, rather than being able to really look closely and challenge their initial ideas. You carefully arrange objects for children to observe, only for the whole class to spend the entire lesson with their heads down, furiously drawing what they have already decided their picture should look like. One way to approach this is to make a hole in a paper plate and pop it on top of the child's pencil so they can no longer see the paper. Although the outcome will now be very abstract, once the child cannot see their paper, they will focus their attention on the object. This means that once the paper plate has been removed, then the children will have a much better idea of the way the subject looks on their next attempt.

## Gestural drawing

It is important for children to recognise that drawing is not always about fine, accurate details but often about capturing the 'essence' of the subject. Encourage children to use dynamic marks to create the feeling of movement or to roughly mark out the shape or form of a subject. Using coloured sugar paper allows children to use the colour of the surface as the mid-tone, upon which they can then use chalk and charcoal to accentuate the light and dark tones. Working on a large scale encourages children to draw with their whole bodies to create a sense of movement.

Drawing, like anything, is a skill that is developed through practice. There is often a perception amongst non-art specialists that a talent for drawing is something you either have or you don't. This is because most of us have grown up with a rather limited idea of what drawing can be. The reality is that anyone can develop their drawing skills – all it takes is regular and varied opportunities to practise. You do not need to be at the front of the class showing children the 'correct' way to draw. The best art facilitators are those that immerse themselves in the process and learn alongside the children.

## Lesson plans

These lesson plans aim to encourage different types of drawing based on the varied but equally significant work of Zaha Hadid, Jean-Michel Basquiat, Stephen Wiltshire and Kenturah Davis. During your art expedition, try some (or all!) of the above strategies to encourage children to use their mark making to further their understanding of the starting point.

## Lesson plan Key Stage 1: What is a line?

### Artist biography



*Dame Zaha Hadid*

Born:	1950
Died:	2016 (aged 65)
Birthplace:	Baghdad, Iraq
Discipline:	Architectural design

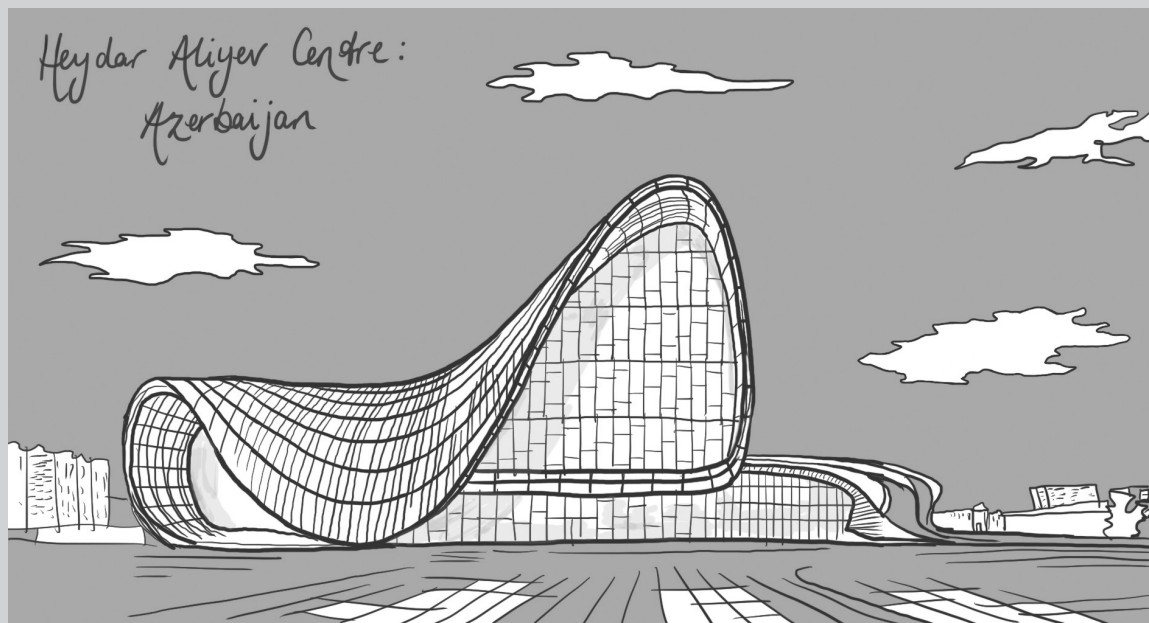
Zaha Hadid was a pioneering architect who pushed the boundaries of what buildings could be. In fact, for a long time, people did not believe that her designs could even be built. But Zaha was determined to prove them wrong.

Zaha was born in Iraq in 1950 and began her career studying mathematics. It was whilst learning geometry that she discovered her passion for architecture. Zaha's sketches show how she used drawing to experiment and innovate using quick, gestural marks. This lightness of touch is evident in many of her buildings that, despite their size, seem to float on air as if weightless. Zaha's sketchbooks are filled with quick, dynamic line drawings, which although abstract, carry the very essence of her designs.

Zaha designed and created almost 1000 buildings, from the London Aquatics Centre to the Riverside Museum in Glasgow. Her aspiration was to create buildings with no 90 degree angles. This is encapsulated in her design for the 2017 Brit award; you will definitely recognise her signature style that earned her the nickname of 'The Queen of the Curve'.

In 2004, Zaha Hadid became the first woman to be awarded the prestigious Pritzker Architecture prize and she went on to receive the UK's top architectural prize, the Stirling Prize, two years in a row.

Despite her death in 2016, Zaha's iconic designs are still inspiring artists all around the world to push the boundaries of what a building can be.



### Find out more

**Sketches:** <https://www.archdaily.com/868315/the-creative-energy-of-zahas-sketches>

**Early paintings and drawings:** <https://artsandculture.google.com/story/5QWxo3d3KMjuLQ?hl=en>

### Images to inspire

Enjoy Zaha Hadid's sketches online. Look at examples of her sketchbooks to show children examples of her initial continuous line drawings that inspired her architectural forms. See if they can spot any of the shapes and patterns in her finished buildings. <https://www.archdaily.com/868315/the-creative-energy-of-zahas-sketches>

### Other artist links

**Edvard Munch:** Look at Edvard's lino cuts of *The Scream*. His images show how he has incorporated line into his landscapes.

**Christa Rijnveld:** Christa uses lines and mark making to create amazing images of mountains.

**Henry Moore:** Look at Henry's sketches where the images appear to emerge from his scribbles and marks.

**'I don't mind being on the edge, actually. It's a good place to be.'**

*Zaha Hadid (Graham, n.d.)*

# Art Expedition

Zaha Hadid • Key Stage 1 • What is a line?

## Enquire ?

Ask the question and encourage children to discuss in groups. How many lines can they see around the classroom? Can they describe their similarities and differences?

*Signpost: Through this project, we will be drawing and mark-making, inspired by the buildings around us.*

## Experience



**Give children a chance to experience line using physical materials. What shapes can they make?**

Remind children of the question. What can a line be?

Give children access to string, wool, cotton and wire. Work on the floor to see what shapes they can make. Do some materials create certain shapes more easily than others? You might give children prompts to ensure they try lots of different things:

- Can you create a zig zag?
- Can you create curves?
- What happens when you make loops?
- Can you create a spiral?
- What shapes are created when the material is dropped?
- When you make small changes to a shape, what new shapes can you make?

Then encourage children to make smaller examples from the different materials that can be stuck in or photographed for sketchbooks. Annotate (or discuss) how the different shapes or lines were created and how easy or hard it was to manipulate the materials.

# Experiment

Introduce Zaha Hadid and her sketches. Show the children some buildings designed by Zaha so that they can make the connection between the fluid design process and the style of architecture she is famous for. Ask children to look for ways that Zaha uses the art element 'line' in her drawings. The speed of Zaha's movements and the continuous line where her pen does not leave the page are all part of her dynamic drawing style. What kinds of line can they see in Zaha's work? Encourage children to describe different lines and shapes to see the variation that can exist.

Give children a range of drawing tools. How many different kinds of lines, patterns and marks can they create? Fill a sketchbook page with different marks in different media using pictures of Zaha Hadid's sketches for inspiration. Children can come up with unique names for their lines and patterns (verbally or written), thinking about the properties of the marks they have created.

# Evolve

## **Use photos as well as direct observation to create continuous line drawings of different environments.**

Remind children of the different lines they have created in their sketchbooks. Using these, ask children to create continuous line drawings of different landscapes. Go outside and draw the playground or the school, but also use photos of the beach, a forest or a cityscape to encourage children to think about the different lines that each environment would require. Experiment with different tools: felt pens, gel pens, markers, pencils, charcoal, and let the images overlap and blend together to make an exciting sketchbook page. Pens work well for this because it takes away the urge to rub out! Provide just a couple of minutes for each drawing but make sure children have plenty of time for self-reflection in between opportunities. We want the children to produce quick, dynamic lines that create an essence of the landscape. Some drawings will work well and others not so well, but all will have incredible value as the children learn more about the tools they are using. Encourage children to look for areas of light and dark, and fill the gaps with patterns and shading inspired by the lines they created during the experiment phase.

Another fun way to engage children in this activity is to tape plastic document wallets to the classroom windows and let children trace continuous line drawings of the landscape they can see through the plastic. You can do this with a whiteboard pen or a sharpie if you want to keep the results!





## Create a final piece – a line drawing of your chosen environment.

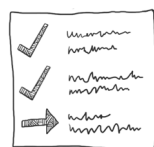
Children choose one of their landscapes to work up into their final continuous line drawing full of patterns created from their unique mark-making.

Do this on a large scale so that children can use their whole bodies to create dynamic lines. Allow children to choose the medium they most enjoyed working with (or move between different media), basing this on their preferences during previous stages of the art expedition. Encourage children to add marks to add texture and movement into their image. Keep a photo of the landscape that inspired the lines so that you can see how the children's thinking has developed!



*This child has used felt pens, crayons and pastels to create a continuous line drawing of their house. They have then worked into the drawing, looking for different patterns and lines to add textural details.*

# Evaluate



## How did it go? Peer and self-assessment

Ask children to discuss these questions in groups or pairs. They may record the responses in their sketchbooks if you feel that is appropriate, but discussion is just as valuable.

### Self-evaluation

- What is your favourite line?
- Which lines did not work so well?
- What has your line become?

### Peer evaluation

- Which is the most interesting line?
- What else would you add to this image?
- What kind of place do you think this is?



## Lesson plan Key Stage 1: Who is your hero?

### Artist biography



Jean-Michel  
Basquiat

Born:	1960
Died:	1988 (aged 27)
Birthplace:	Brooklyn, USA
Discipline:	Drawing and painting – Neo-expressionism

Jean-Michel Basquiat was born in Brooklyn, New York, where he grew up speaking French, Spanish and English. One day, when Jean-Michel was only seven years old, he was hit by a car whilst playing in the street with his friends. This accident caused internal injuries as well as a broken arm. Whilst recovering, Jean-Michel's mum brought him a textbook called *Gray's Anatomy*, full of medical drawings of the human body. That was where his obsession with the human form began.

Jean-Michel became friends with pop artist Andy Warhol and the two of them had many collaborations. The story goes that just hours after the pair met for the first time, Jean-Michel presented Andy with a painting of the two of them, the paint still wet.

In his short life, Jean-Michel created over 600 paintings and a further 1,500 drawings. Most of his images are of skeletal, graffiti-like figures painted in bold, vibrant colours with powerful, defiant brushstrokes. One of Jean-Michel's most iconic images is that of the crown. He would paint images of Black heroes and celebrate them by adding a three-pointed crown above their heads. The meaning of the crown is still debated but it is clear that Jean-Michel was passionate about raising the profile of both himself as an artist and others from the Black community who he felt had been similarly overlooked.

In 2017, Jean-Michel's painting 'Untitled' (1982) sold for an enormous 110.5 million dollars. This is the most that has ever been paid for an American artist at auction, sealing Jean-Michel's place in history as one of the most successful artists of all time.



### Find out more

#### Biography:

<https://www.theartstory.org/artist/basquiat-jean-michel/>

**A brilliant book for children:** <https://littlepeoplebigdreams.com/book/jean-michel-basquiat/>

#### Images to inspire

All of these images feature Jean-Michel Basquiat's use of the crown motif: <https://www.incredibleart.com/basquiat-crown-meaning/>

Grillo (1984)

Untitled (Crown) (1982)

Red Kings (1981)

Black (1986)

#### Other artist links

**Noel Fielding:** The Great British Bake-off presenter's art has clearly been inspired by Jean-Michel's signature style.

**Genesis Tremaine:** Another living artist whose artwork has many comparisons to that of Jean-Michel.

**Cy Twombly:** Although the subject matter is different, the use of mark-making has many similarities.

**Pablo Picasso:** Jean-Michel listed Pablo as one of his main influences. Although their styles are very different, the deconstruction of the human form has many similarities.

**'I'm not a real person, I am a legend.'**

*Jean-Michel Basquiat (Jean-Michel Basquiat.org, n.d.)*

# Art Expedition

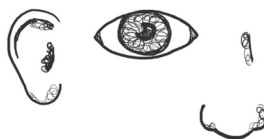
Jean-Michel Basquiat • Key Stage 1  
Who is your hero?

## Enquire ?

Ask children to describe what a hero is. What qualities do they have? Do they know any heroes? Who do the children consider to be heroes in their own lives?

*Signpost: Through this project, we will be creating an image to celebrate the heroes in our own lives.*

## Experience



**Think about your heroes... can you show me who they are?**

Children will need access to:

- Felt pens
- Pencils
- Charcoal
- Crayons
- Pastels
- Newspapers and magazines
- Scissors
- Glue Sticks

Give children the chance to explore the idea of 'heroism' in their own lives. Make sure children are aware of this session in advance in case they would like to bring in images from home. There is no restriction on who this could be – it might be a parent, a best friend, a footballer or even a favourite pet!

Encourage children to sketch from direct observation, photos or from memory. Remind them to think outside the box and use all their senses. What might this person smell like? What might they say? How might their hands feel? How could we represent this through marks on the page?

To explore this idea further, children might look through newspapers and magazines and cut out images, letters or words that say something to them about the people they are thinking of. Encourage children to explore multiple ideas and find images that represent the person they have chosen. For example, if the hero is a singer, then a picture of a mouth or some musical notes might be significant. It doesn't necessarily have to be an image of the actual person. Collate all the ideas onto a busy sketchbook page.

Remember to model this experimentation by taking part! This will support children who are nervous to get started.



### **Look at Jean-Michel Basquiat's images of people. Can you draw different body parts using oil pastels?**

Look at how Jean-Michel Basquiat combines collage and paint, then draws with oil pastels to create his iconic images. Also show children portraits by Noel Fielding, Genesis Tremaine, Cy Twombly or Picasso so they can compare how these abstract artists have approached portraits. Explain that Jean-Michel began his artistic journey by studying drawings of the body.

Give children oil pastels and encourage them to practise drawing parts of the human body. This could be photos but best if the children can work from direct observation. Maybe they could take turns to model for a partner whilst they use oil pastels to draw hands, faces, eyes; any part of the body that interests them. Ask the children questions to encourage their exploration of the oil pastels:

- What happens when you press lightly?
- What happens when you press hard?
- Can we blend colours together?
- What happens when we smudge?

Create a sketchbook page full of colourful representations of the human body. Make sure that children have access to Jean-Michel's images to empower them to embrace the abstract and representational nature of their drawings.



## Represent your hero, thinking about the images, colours and words that might identify them.

Talk about the image of the crown and what children think it represents in Jean-Michel's work. Explain that we are going to be creating a portrait of a hero of our own using words and symbols to enhance our representation. Ask children to look within the paintings at the symbols that Jean-Michel uses to tell us more about the person in the portrait, e.g. baseball bat, sword, boxing gloves. What images could tell us more about the heroes the children have chosen?

Children start to design their finished response. How will the background look? What colour paint will they choose? What collage could be added that might provide more information about the hero? What will their hero look like in their finished piece? Which colour oil pastel will work well when drawing over the chosen colour of paint? What words or symbols will they add?

Create a mood board where children practise several compositions of their finished response and consider all the combinations of materials that they will need. This stage allows the children to make mistakes and move forward in their thinking in the safety of their sketchbook.



## Create a final piece – a mixed media background with an oil pastel drawing of a hero.

The Enjoy stage will need to be done over two separate sessions to allow the paint to dry.

**Session 1:** Children create their background (I would suggest A3). They should already know which colours will work best underneath their chosen colours of oil pastels from the previous stages. Using glue and paint, children can create the background to their final piece, adding collage to create different textures, and further words and imagery if they wish.

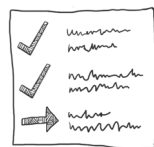
**Session 2:** Children work from their design to draw the image of their hero over the top of the background, working in oil pastel. Add words and symbols to add further information about the person that has been chosen.

Don't forget to crown your hero with the all-important three-point crown!



*This child has chosen their best friend, Amelie to represent as their hero! They have crowned Amelie with Basquiat's three-pointed crown and added images and words around the edge that represent why she is a hero.*

## Evaluate



### How did it go? Peer and self-assessment

Ask for volunteers to share their work. Discuss these questions as a class:

#### Peer evaluation

- What can you tell about this person?
- What could be added to give us more information?
- Why is this person a hero?

Then in groups, ask children to discuss these questions about their own work. If children are able, they could annotate their work with their answers, but discussion is equally valuable.

#### Self-evaluation

- What do you like most about your work?
- Which part did you find hard?
- Who is your hero?

# Lesson plan Lower Key Stage 2: How do you draw a journey?

## Artist biography



Stephen Wiltshire

Stephen Wiltshire

Born:	24 April 1974
Died:	-
Birthplace:	London, England
Discipline:	Architectural drawing – ink pen

Stephen Wiltshire was born in London in 1974 and from an early age it was clear that there was something special about him. As a young child Stephen was mute, and even as an adult he prefers to communicate with those around him through drawing. He didn't speak his first words, 'paper' and 'pencil', until he was five years old.

Stephen has Autism Spectrum Disorder (ASD) and has many intense fascinations with themes that occur in his drawing. Initially, Stephen was fascinated with American cars and learnt everything he could about them so that he could draw them in as much detail as he could. He also became intrigued by London landmarks, which also feature heavily in his drawing.

Stephen rose to fame when he began to draw incredibly detailed cityscapes, which he had committed to memory. Having only seen a view once, Stephen is able to draw the most incredibly detailed drawings on an enormous scale. Stephen's 19-foot-long drawing of New York City was completed after only a 20-minute helicopter ride, and the details he captured are almost unbelievable.

Stephen has worked hard to raise awareness of autism and has sold many of his drawings to raise money for autism charities. He has also been awarded an MBE for his services to art.





### Find out more

<https://inspiremykids.com/stephen-wiltshire-an-autistic-artist-with-incredible-vision/>  
<https://www.instagram.com/stwiltshire/>

**Website:** <https://www.stephenwiltshire.co.uk/>

### Images to inspire

London Eye and Houses of Parliament (2008) Eiffel Tower and Arc de Triomphe (2019)

Aerial view of London (2019)

Canary Wharf Skyline (2021)

### Other artist links

**Olivia Brotheridge:** Olivia creates beautiful maps which feature landmarks and elements of a local area which are important to the people who live there.

**Gareth Fuller:** Gareth's work comprises intensely detailed aerial maps in black and white.

**'Do the best you can and never stop.'**

*Stephen Wiltshire (Wiltshire, n.d.)*

# Art Expedition

Stephen Wiltshire • Lower Key Stage 2  
How do you draw a journey?

## Enquire ?

What journeys have the children been on? What landmarks do they see along the way? What do they see that tells them they are near home? Are there any journeys they go on where they see something significant as they travel?

*Signpost: In this project, we will be drawing maps of our local area and thinking about the landmarks that we see every day.*

## Experience



### Go for a walk in your local area... draw what you see.

Take pencils and clipboards on a walk around the local area. What landmarks can the children see? Stop and draw anything of interest that you pass. Encourage children to engage in their local area by:

- Taking rubbings of interesting surfaces that you find along the way.
- Drawing the buildings on the journey and thinking about using marks to create different grades of light and dark.
- Thinking about the nature that exists in the local area. What shapes are the trees, what do their leaves look like? Are there grassy areas? What kinds of flowers or plants exist on this journey?
- Are there any other identifiable landmarks, e.g. postboxes, memorials, streetlights? Do they all look the same; are any of them different?

- Do you spot any road names on your journey? What do the signs look like? Can you take rubbings of the street signs? Investigate the fonts by copying some of the letter styles.



## Look at Stephen Wiltshire's city plans. Draw some famous buildings of your own.

Look at the details of Stephen Wiltshire's city drawings. Can the children recognise any of the buildings? Explain how Stephen is able to draw these incredibly detailed images from memory.

Many of these images are created in black ink, with some colour added to accentuate the main features of the picture.

Give children some photos of buildings in London. Ask them to practise drawing these buildings in different ways to try to achieve Stephen's signature style. Encourage them to try:

- Drawing in pencil
- Drawing in fine line pen
- Using dip pen and ink

Ask children to do multiple, small drawings of different buildings to help them make decisions about which medium they prefer. Focus on areas of detail instead of the entire building so that children do not find the process too laborious and so that there is time for multiple experimentations.



## Begin to design a final piece, turning your local journey into a final piece.

You may decide to take children back out on the walk for this section to remind them of their journey, or you may feel that as Stephen produces his drawings from memory that remembering the journey is a more appropriate technique! You could introduce the illustrated map work of Olivia Brotheridge to inspire the layout of the children's maps.

To begin with, ask children to sketch a rough map of their journey, thinking about the direction that they walked and the way that the roads and paths were laid out.

Look back at the observational drawings of landmarks collected from the walk. Can children sketch in the rough locations of the things they saw? Remember, this is a rough design so children can rub out, move and edit the image as they go along to create an image that they are happy with. Work on a small scale so that children do not become too bogged down with the details.

Once the final design is complete, encourage children to decide how they will add colour. Make marks around the design in pen, ink or pencil and experiment over the top to discover which drawing medium works best with which colour medium.

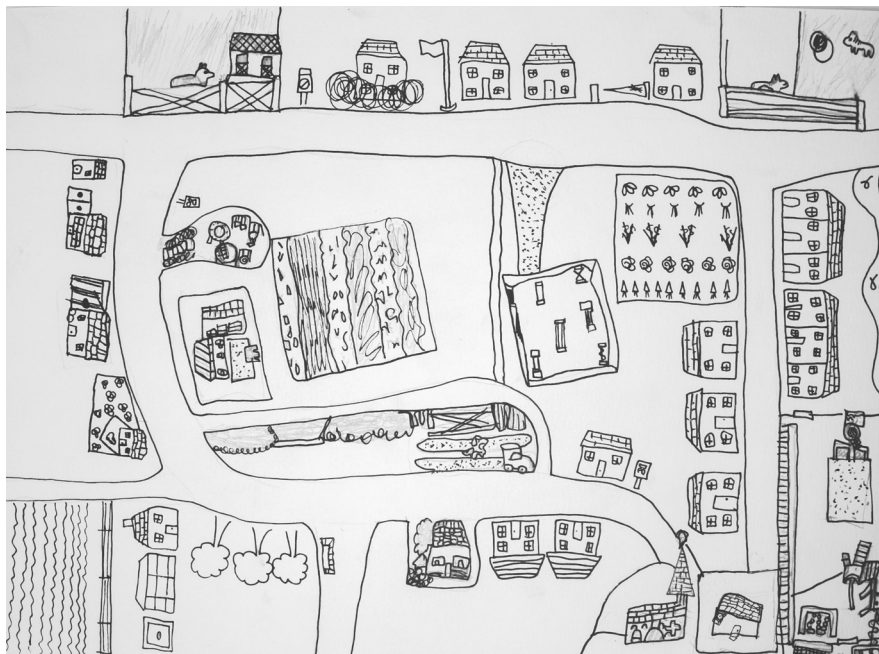
For example: pen and watercolour may work well – which pen works best to ensure that the water does not cause the ink to run? Children need opportunities to find this information out before they embark on their final piece! They should also make decisions about where the colour will go to accentuate some of their landmarks. The finished sketchbook page should demonstrate the children's decision making.

Enjoy! \*

### Create a final piece in black and white with accents of colour.

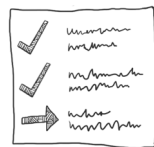
Turn the design into a final piece using the combination of media that the children decided upon during the Experiment stage. Children draw the map with the landmarks from their walk, using details discovered during their initial sketchbook work. Make sure that children are referring back to their sketchbook and using the information to inform their final piece.

Once the black and white image has been created, children can add loose colour to enhance their map and pick out important details.



*This child has collected drawings and sketches from a walk around the village and used them to inform their own overhead view of their local area.*

# Evaluate



## How did it go? Peer and self-assessment

Ask the children to think about these questions.

### Self-evaluation

- What has been your greatest success?
- What has been your biggest challenge?
- How well did your combination of colours work?

Give children opportunities to explore each other's maps and to discuss these questions.

### Peer evaluation

- Which landmarks do you recognise?
- In what ways has the drawing succeeded?
- What could be done to further develop the drawing?

# Lesson plan Upper Key Stage 2: What can a portrait say about us?

## Artist biography



Kenturah Davis

Kenturah Davis

Born:	1984
Died:	–
Birthplace:	Glendale, USA
Discipline:	Mixed media – Contemporary

Kenturah Davis is an artist who works between America and Ghana, having been inspired by the rich colours and patterns of West African culture. Born to a father who was a set designer and a mother who loved to craft, Kenturah has always been surrounded by art. Kenturah has created a whole range of artwork from textiles to sculpture, but she is most famous for her large pencil drawings.

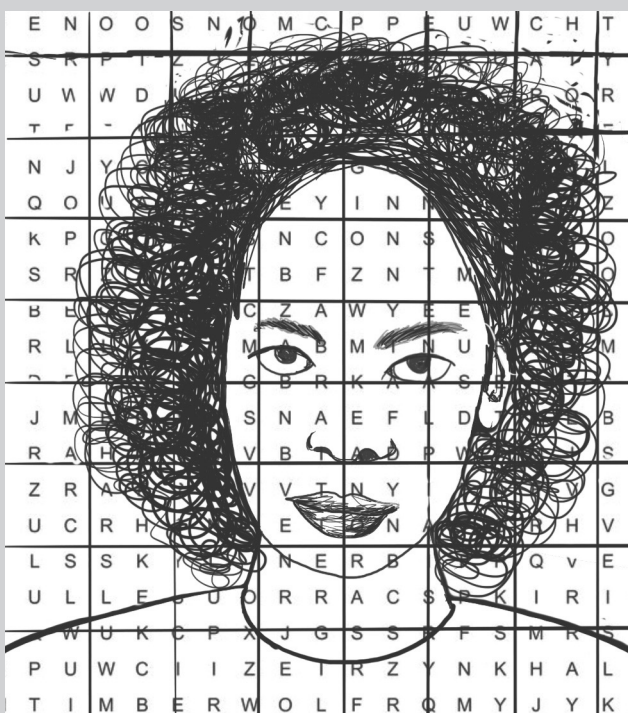
Her work is predominantly black and white and features the combination of text and mark-making to create self-portraits that are often large scale. Some of her images are completed over many squares of paper which have been combined to create the finished image. Kenturah explores how language helps us to understand ourselves and the world around us by incorporating words into many of her images. Kenturah has always been fascinated with things that take time, putting hours into producing work with incredibly fine details. Some of the text that underpins her work is handwritten, some is stamped and some embossed. Meaningful phrases are written repetitively underneath the pencil portraits.

Kenturah’s work celebrates the amazing women she has met in Ghana. Not famous people, but figures who have inspired her with their impact in their own communities.

Kenturah’s work is filled with motion. Many of her images appear as though they have been frozen in time, in the middle of falling or dancing. Some of her pictures show her characters from multiple viewpoints as if caught in a stop motion frame as they move.

Kenturah doesn’t cook, so she has turned her dining room into a studio space where she can work on her art at home.





### Find out more

#### Instagram:

<https://www.instagram.com/kenturah/>

**Website:** <https://www.kenturah.com/>

### Images to inspire

Fall and  
Recover (2021)

Study for  
Entanglements (2019)

Tenor Drift I, II,  
III (2020)

Namesake (2014)

### Other artist links

**Rembrandt:** Have a look at some of Rembrandt's preliminary sketches and compare to his final pieces. Two very different styles of drawing.

**Edgar Degas:** Degas' drawings beautifully capture a moment in time and have a similar quality of movement to that of Kenturah.

**Gustav Klimt:** Klimt's drawings often appear to emerge out of the page with intense detail in some parts and a mere suggestion of a line in others.

**'I'm interested in perception, how we perceive ourselves in the world around us.'**

*Kenturah Davis (Blair, 2021)*



# Art Expedition

Kenturah Davis • Upper Key Stage 2  
What can a portrait say about us?

## Enquire ?

What is the purpose of painting someone's portrait? Can the children think of any famous portraits? Show children some examples on the whiteboard. What can we learn about the subject by looking at their portrait?

*Signpost: Through this project, we will be exploring the relationship between text and images to create a dynamic portrait.*

## Experience



**Complete a sketchbook page considering what makes the children unique.**

Give children an opportunity to study their own and each other's faces to identify ways in which they are unique.

- Encourage children to draw their own faces and those around them. Ask: how do your eyes look different from your friends? How about your hair?
- The children could take photos and zoom in to really understand the detail of eyes, lips or ears.
- They could use paint to try to create their own skin tone and that of those around them.
- Ask the children to draw blindly using their other hand to feel the contours of their face.
- The children could cut out features from faces in magazines and sketch them to compare the differences and similarities.

Encourage lots of practice in different media to build children's confidence. Remember that observational drawing is only a very small part of what drawing can be. See the introduction to this chapter for more ideas!



### Look at the way that Kenturah Davis combines text and images.

Look at Kenturah Davis's portraits and compare them to those of Rembrandt, Degas and Klimt. How are they similar? How are they different?

Encourage children to explore the different ways that Kenturah incorporates text into her drawings. Think about why she might do this and how it might change what the portrait says about its subject. Ask children to try to recreate these text styles on small squares of paper that can be stuck in the sketchbook as a record of what worked well.

Here are some things to try.

- **Embossing:** Put two pieces of paper on top of each other. Make marks on the top layer using a biro. When you separate the paper, the indent of the pen should be visible on the bottom layer. When you shade over this, the marks will become more apparent.
- **Printing:** Children could create their own printed paper by typing words and printing them off. They could also use pre-prepared papers such as dictionary pages or text photocopied from other books. Children can draw and shade over these swatches of paper to see how effective the marks from different media are over the different surfaces.
- **Handwriting:** Try writing in different media and see how the marks they make work over the top. Which combinations work well? For example, marks made with a biro over text written in pencil might work well. What happens if the text is in biro and the marks are made in pencil? What other media could you use?



### Take a photo that will be turned into a portrait. Divide it into squares which can be drawn one square at a time.

You will need a black and white photo of each child's face (I recommend A4 for this). Then, children need to divide their picture into squares (using sticky notes that can then be removed one at a time to reveal the part of the image to be drawn is a useful hack for this!).

Children can now practise drawing the content of each square in rough which will help them to orientate their drawing (think of the traditional grid method of drawing here).

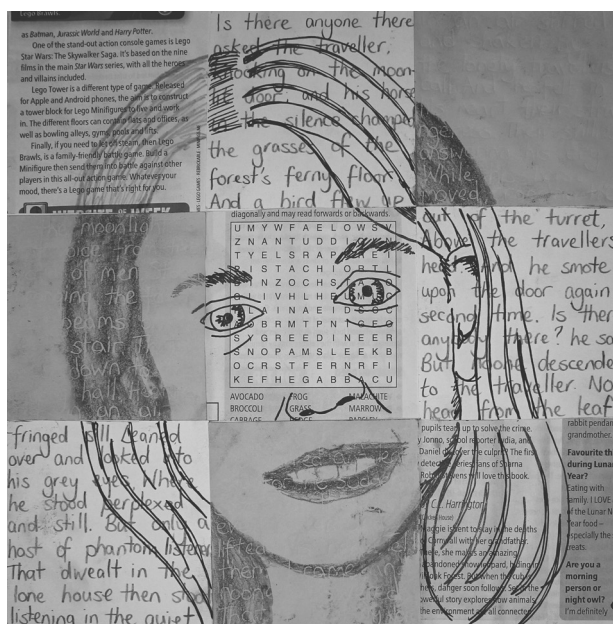
These are rough sketches where children can experiment in their sketchbooks with different scales.

What text will they use to enhance the picture? It could be words to represent the person's favourite things, lines from their favourite book, a personal motto, or a lyric from a favourite song. Try these out too as children make decisions about what media, what surface and what text will be included in their final piece. Will it be the same combination for every square or will there be variation? All of this information needs to be included on the design page.

Enjoy! \*

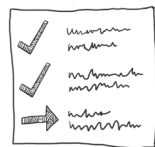
## Create a final piece – a portrait, divided into squares, with text used to enhance the image.

Create the squares needed for the final piece. Children should already know how many squares they need, what they will be made out of and how the text will be added from their design. It might be worth having a template available for children to use to create their squares to ensure the image fits back together at the end! They can draw each part of the face onto each square using the media that they have chosen from their experimentation. Then combine the squares to create the final piece! Let the children decide whether to glue each square fully or just in part so that some movement remains. It is always up to the children to make these choices.



***This child has used a favourite poem 'The Listeners' as the text for their portrait. If you look closely, you can see where they have embossed the paper by pressing through a layer of paper with a biro and then shading over the top.***

# Evaluate



## How did it go? Peer and self-assessment

Children in upper Key Stage 2 should be given the opportunity to respond to these questions in their own way through their annotations. Peer assessment can be verbal or on a sticky note, so that children are not writing in each other's sketchbooks.

### Self-evaluation

- What has been your greatest success?
- What has been your biggest challenge?
- What does your portrait say about you?

### Peer evaluation

- What stands out from this work?
- What could be refined further?
- What can you tell about the subject of the portrait?