

Module 0 Exercise: Overcoming Your Fears Through Art

EXERCISE: 'Overcoming Your Fears Through Art' from *Teaching Entrepreneurship: A Practice-Based Approach* (2021)

AUTHOR: Candida G. Brush

CONNECTION TO PRACTICES:

Primary topics within entrepreneurship: ideation, failure, testing, entrepreneurial mindset

Description:

Art is a great neutralizer for non-artists. Many people have a fear of drawing because they are not trained artists. This Exercise requires students to draw objects and people, which helps them put aside fears they may have about being creative or artistic. The early stages of product or service ideation often require prototyping, and drawing the product or service is the earliest form of prototyping, often termed rapid prototyping or prototyping. This Exercise allows students to put aside their fears and have some fun, through four short, reflective drawing Exercises.

Usage Suggestions:

This Exercise can be used with undergraduate, graduate, and practitioner audiences in courses or seminars related to startups, prototyping, and the entrepreneurial mindset. Audience size can range from eight to 80.

Method of delivery: face to face, online.

Learning Objectives:

- Overcome fears of drawing and designing
- Practice observation skills
- Engage in a form of experimentation

Theoretical Foundations and Resources:

Jenny, T. (2011), 'New discoveries about non-dominant-hand drawing', accessed 22 June 2020 at <https://www.createmixedmedia.com/blogs/new-discoveries-about-nondominant-hand-drawing>.

Potts, E (2018), '5 drawing Exercises that will turn anyone into an artist', accessed 22 June 2020 at <https://www.creativelive.com/blog/5-drawing-Exercises-turn-make-anyone-artist/>.

Treadway, C. (2009), 'Hand E-craft: an investigation into hand use in digital creative practice', Proceedings of the Seventh ACM conference on Creativity and Cognition, October, pp. 185-94, doi:10.1145/1640233.1640263.

Materials List:

- Four sheets of white or colored 8 ½ inch x 11 inch blank paper per student.
- One pencil per student (with eraser).
- Assorted colored permanent markers, crayons, or pencils (two sets per table).
- One flower arrangement per table, either artificial or real flowers, or a three-dimensional object(s) that might be an interesting subject(s) for drawing (something with angles, curves, shapes, and colors).

Module 0 Exercise: Overcoming Your Fears Through Art

Time Plan (40 minutes)

This exercise is planned for 40 minutes but can be extended or shortened. Students should be placed at round tables of four to 10 (an even number) with a flower arrangement (object) at the center of each table.

Every Student should have four sheets of blank white or colored drawing paper and one pencil. In addition, they table should have at least two sets of colored permanent markers, crayons, or colored pencils, so students can use multiple colors in their drawing.

5 min	Opening Ask the class: "Do you think you are artistic"? (Ask for a show of hands.) Ask "What does it mean to be artistic?" In this short discussion, some will mention that artistic ability comes in many forms, it can mean drawing, painting, designing, sculpting, or shaping, and it can take place in many contexts, such as music, cooking, sewing, gardening, or painting. By definition, to be artistic generally means that someone can create something that is aesthetically appealing and requires a special art or craft skill. Importantly, artistic skills can be learned through practice. Drawing is also a way to communicate in entrepreneurship. In the early stages, sometimes drawing an idea is better than writing it. However, since many of us fear we are not artistic, we may shy away from drawing. Today's exercises will help you get past any fears you may have of expressing your ideas though drawing and we will have fun doing it.
3 min	Drawing Exercise 1: Draw what you see Ask students to take one sheet of paper and a standard pencil. Ask them to "draw" the flower arrangement (or object) in the center of the table <i>without looking at the paper</i> using the standard pencil. After 2 minutes, ask them to take a colored pencil or marker and start coloring the drawing with a different color, still without looking at the paper.
2 min	Drawing Exercise 1 Debrief Ask the class to look at the drawings and share with others at their tables. Ask "How did the drawings come out?" (There will be lots of laughing.) Ask the class "What did you focus on while you were drawing?" Then ask, "Was it difficult not looking at the paper?" In this case, there is no opportunity to modify or evaluate how you are drawing because you cannot see how you are doing.
3 min	Drawing Exercise 2: Non-dominant hand Ask the students to take another sheet of paper and any colored pencil. For this Exercise, ask students to draw the flower arrangement (or object) in the center of the table with their non-dominant hand. This time, they may look at the paper. After 2 minutes, ask them to take a colored pencil or marker and color the drawing with their non-dominant hand.
2 min	Drawing Exercise 2 Debrief Ask the class "How did it work drawing with your non-dominant hand?" Students will note that it felt awkward. The instructor should note that using your non-dominant hand can be a little confusing for your brain, but it unleashes creativity, and silences your drive for creating the perfect drawing.
3 min	Drawing Exercise 3 Ask students to identify a partner at their table, then take one sheet of paper, and a pencil. Ask them to "draw" their partner <i>without looking at the paper</i> . After 2 minutes, ask them to take a colored pencil or marker and start coloring the drawing with a different color.

4 min	<p>Drawing Exercise 3 Debrief</p> <p>This elicits a lot of laughter because the drawing are seldom even close to what the person looks like. Ask the class to share their drawings at their table. Ask “What did you focus on?” The students will mention parts of the face, but the important point is that they were studying their subject, not trying to interpret what they are thinking, just focusing on the features of their partner’s face.</p> <p>Ask “How was this different from drawing the flower arrangement without looking at the paper?” The instructor should note this is different because there is an element of performance pressure – a desire to capture the key, most often positive, features of the subject.</p>
3 min	<p>Drawing Exercise 4: Two-handed drawing</p> <p>Ask students to take the final sheet of paper and two pencils or markers in two different colors. Ask the students to draw the flower arrangement with both hands while also looking at the paper.</p>
3 min	<p>Drawing Exercise 4 Debrief</p> <p>Ask students "How did you approach this?" Most students will say they started at the top of the arrangement and worked down, so they are drawing lines in unison. Some may have taken a different approach, ask why?</p> <p>Ask students “What do the results show?” Probably a difference in the strength and quality of the lines. You can note that some artists have perfected ambidextrous drawing although it is a rare skill (e.g. Leonardo da Vinci). Dominant and non-dominant hands have different but complementary roles. The dominant hand is responsible for preprogrammed activities that have been rehearsed and that you know how to execute. The non-dominant hand had to improvise and learn. Practicing this can help both sides of your brain.</p>
12 min	<p>Summary and Final Debrief</p> <p>Which drawing exercise did you like best? Why? Which exercise produced the best drawing? Why? Will you practice any of these exercises? Key summary points include:</p> <ul style="list-style-type: none"> • In this exercise, you learn to draw what you see, not what you know. This is a key component of observation because you are looking at a person or object and really studying it, not inferring what the person might be thinking of what the object might mean. This is an important skillset for observation in design thinking or other variations of opportunity identification. • Students are “seeing what is currently happening” and letting of their memory for a short period of time. They are practicing intense focus. • Drawing with your non-dominant hand is awkward for everyone, and it makes everyone uncomfortable. However, it is important to note the discomfort is a necessary ingredient of both creativity and of entrepreneurship. Using anything in a new way, such a drawing with your non-dominant hand, can stimulate new ways of seeing the world. • Drawing is a way to communicate ideas in entrepreneurship, and these exercises should have helped you overcome any fears about doing something new that you have not tried before. The exercise is a way to explore this. Learn not to self-judge when you are drawing an idea; instead, seek to produce a close replica of wat you see.

Module 0 Exercise: Overcoming Your Fears Through Art



Post-work Required by Students:

A follow-up idea or assignment could be for students to bring in a poster drawing of their idea or venture product or service using no words.

Teaching Tips:

This exercise generates a lot of conversation and laughter, but it is important to reinforce the purpose of the exercise. Instructors may wish to have students undertake a short reflection assignment on the exercise. If you have an amazing artist in the class, you might ask that person to talk about how they think about doing art, the power of observation, and the role of experimentation. Artists experiment and try, and they do not usually get things right for the first time.