

Art 7A sec.# 0148 3 units Analy Hall rm #740 TTh 1:30-4:30 Fall 2017  
Instructor: Alan Azhderian [aazhderian@santarosa.edu](mailto:aazhderian@santarosa.edu) Office Hour 12:30- 1:30 Analy Hall

#### Overview:

The practice of drawing is a useful tool, which enhances perception, sharpens observation and serves, generally, to help us organize, understand and relate to the world around us. For artists, drawing is *the* fundamental and essential forming tool for the development of ideas and concepts.

Art 7A is structured around a series of related drawing exercises designed to familiarize the student with fundamental drawing concepts, concerns, and materials. Slide presentations will explore historical and contemporary approaches to drawing. Students are encouraged to maintain a sketchbook. This “extra credit” sketchbook may include drawings, class notes, definitions of vocabulary. Homework is a requirement for all "A" grades. Sketchbooks and portfolios of all work are to be handed in at the end of the term (5/13/2015).

#### General Themes/Continuing Issues

- Developing perceptual skills
- Exploring media and materials
- Exploring organizational approaches to drawing
- Understanding compositional possibilities.
- Exploring metacognition for more insightful, directed learning

#### Specific Issues and Drawing Elements

- 1 and 2 point Perspective
- Distal Cues and Ideal Solids
- Line, Texture, Shape, Value, Color, Scale, Direction, Volume. Contour

#### Materials

- all purpose drawing pad 18"X24" (not newsprint), 9"x12" sketchbook(optional)
- black, round conte' 3B and 2B vine charcoal, ½" round, charcoal pencils 2B & 3B,
- white charcoal pencil, small cotton cloth or chamois
- kneaded eraser, pink pearl eraser
- 2B pencil, HB pencils, graphite stick, India ink (black) or Sumi ink, India ink,
- #7 Japanese brush "Globe" pen point and holder
- Small set oil pastel,
- several sheets of mid-value toned paper to be purchased as needed

Riley Street  
103 Maxwell Ct.  
Santa Rosa, CA  
526-2416

Village Art Supply  
715 Hahman Dr.  
Santa Rosa, CA  
575-4501

SRJC Bookstore  
527-4321

## **Drawing 7A**

### **\*\*\*NOTES\*\*\***

**Azhderian**

**\*\* INVESTIGATION \*\*\*\*\* EXPLORATION \*\*\*\*\* DISCOVERY \*\***

*Perception (SEE IT)	*Cognition (KNOW IT)	*Intuition/Expression (FEEL IT)	*Materials (USE IT)
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Exercise: \*clarity of mind and eye, \*focus and concentration, \*perseverance

Your internal dialog focuses on and involves processes of perception of visual/spatial relationships (looking, seeing, relating, measuring, comparing and contrasting, organizing visual/spatial information). Your internal dialog should avoid negative judgments regarding self-perceived ability and skill, the emotional issues of success/failure. Explore metacognition for more insightful, directed learning. Listen carefully to curricular content and apply it to the exercises. Be punctual, committed, actively curious and inquiring.

### **Be able to:**

Use a viewfinder to:

- \*select composition

- \*measure and locate angles and relationships relative to vertical and horizontal axis of inner window.

Use a stick to measure and compare height and width and to estimate angles and relationships.

Use Art Elements : line, shape, value, texture, color, scale , direction, volume, and contour as a means of simplifying visual information, to reduce an object in terms of the art elements.

- \*Use Gesture as a way to explore the "whole" continuity of movement and form.

Use knowledge of Ideal solid forms, ellipses, contour/cross contour, perspective, and light/shadow, to comprehend and draw 3D form on a 2D surface.

Understand and apply concepts relating to "Distal Cues"

Use a strategy to layer a drawing over time while maintaining the "whole".

- \*Select composition

- \*Lay foundation, lightly and loosely draw main/simplified parts with line

- \*Consider large main value shapes, essential lights/darks, +/- shapes

- \*Develop "whole" moving from the general to the specific

- \*Consider center of interest/focal point, what to emphasize

- \*Develop details as relates to "whole" composition

I want students to be successful. Successful students ask questions, express concerns, generate possibilities, communicate ideas, explore materials and concepts, take chances, get to work, stay focused and engaged, persevere, seek feedback, learn vocabulary, and participate actively in class critique.

#### STUDENT EXPECTATIONS

Come to class on time. Role is taken at the beginning of class, on the hour.

Come to class prepared to listen, ask questions, communicate, and focus on the task at hand.

Come to class with appropriate materials and tools.

No food/drink, CD players, walkmen, and/or cell phones are permitted in class.

Clean up after yourself at the end of each class.

If you take something out, put it back when you are finished.

Be respectful of the classroom atmosphere and other students. When speaking, speak quietly to one another.

Class time is from 1:30 to 4:30. You are entitled to 10 minutes break for each hour. Class will be dismissed at 4:30, after clean up.

#### Grading:

Concept: the focus and perimeters of the exercise

Creativity: what you do with the concept

Craft: application, exploration of materials and techniques.

I base the grade on the extent to which the drawings demonstrate comprehension, application, and integration of the curriculum. I factor in the student's focus, participation, energy, risk taking, and commitment. I may add a plus or a minus to the letter grade; however, SRJC recognizes only the letter grade, not the plus or the minus.

Students are expected to attend all sessions of the class. Four (4) absences may lower your grade.

## Homework

## 10 Assignments

Homework is required for an "A" grade; however, doing homework does not guarantee an "A" grade. Class work will lend direction to the homework. Homework should apply and extend the concepts/techniques introduced in class. Homework will be handed in with the final portfolio, included in a separate folder. I will review and critique it whenever you bring it in. Each drawing 2 to 3 hours work. All drawings should be fully developed compositions: good contrasts, range of value, expressive exploration and control of materials,. Homework: 1a and b, and 3a and b are due at midterm. All to be submitted in a separate folder within the final portfolio (5/19/2016).

subject matter:

1. Composition with ideal solids and using distal cues. (started in class)
  - a. Use soft vine charcoal to tone paper. Use charcoal pencils to place Ideal solids. Develop drawing adding darks and erasing lights. Use vine charcoal, conte' 3B and 4B, charcoal pencils, erasers. 24"x18" paper.
  - b. . Use brown or grey paper with white charcoal pencil, charcoal, conte', charcoal pencils, eraser, and 24"x18"paper.
2. One point perspective drawing (started in class.): 18"x24" paper.
  - a. Imaginary interior with straight edge (sharp dark line) Use graphite pencils: H first and 2B to finish and affirm.
  - b. Free hand drawing of actual room interior in your home. Use graphite pencils: H first and 2B to finish and affirm. Establish your eye level and vanishing point in your home. Be perpendicular to the facing plane.
3. Three self portraits: Use a mirror, not a photograph.
  - a. Use soft vine charcoal to tone paper. Use vine charcoal conte', charcoal pencils, eraser, and 24"x18"paper
  - b. Use brown or grey paper with white charcoal pencil, charcoal, conte', charcoal pencils, eraser, and 24"x18"paper
  - c. Use color pastel on 10"x 15" paper (make it colorful and/or abstract)
  - d. Complete Arneson type self portrait (started in class) with your text.
4. Still life drawing. These 2 drawings need to be a complete, well developed drawing/composition with 5 or more objects. You must set up your own still life at home.
  - a. Use soft vine charcoal to tone paper. Use vine charcoal conte', charcoal pencils, eraser, and 24"x18"paper.
  - b. Use toned paper + white conte' + charcoal, charcoal pencils, white charcoal pencils 18"x24" or larger, color toned paper ( a midtone value/color)

- 8/22      Introduction: coursework, direction, evaluation, and materials  
Slide show: Some drawing history/uses and samples of curriculum
- 8/24      Issues: Scale, placement, orientation of picture plane  
2 drawings of tools  
one with graphite materials and one with charcoal materials
- 8/29      Issues: Ellipses/ Ideal solids  
Short exercise: practice drawing, page of ellipses using arm as radius.  
    a. Ellipses grow wider as they move away from eye level  
    b. Do not pinch corners of ellipse, round them.  
    c. If you can see the top ellipse of a cylinder, the bottom ellipse is always fuller.  
    d. When drawing an open cylinder always make the closer lip a little wider than the back lip.
- Discussion: Ideal solids: cube, sphere, cone, solid cylinder, open cylinder  
Extended exercise:  
Drawing and shading core shadows of ideal solids In chart form, ( as individual forms, not in spatial relationship with one another).
- materials: vine charcoal, charcoal pencils, conte' compressed charcoal 3B kneaded eraser, pink pearl eraser, paper
- 8/31      Issues: Ellipses/ Ideal solids/Composition/Distal cues  
A. Distal cues  
    1. overlap  
    2. size relationships  
    3. linear perspective  
    4. atmospheric perspective  
        close: high contrast  
              specific detail  
        far:    low contrast  
              vague generality  
B. Ideal solids composition  
Arrange a composition of 5 various ideal solids.

Appraise the placement, on the picture plane, of these forms.  
Determine how to effectively display them to demonstrate the use of distal cues. As you develop the drawing, determine which values cause the forms to advance or recede according to the conventions of distal cues.

materials: vine charcoal, charcoal pencils, conte' compressed charcoal 3B, kneaded eraser, pink pearl eraser, paper

9/5 NO CLASS (Professional Development Day)

9/7 Issues: 2 point perspective/ observation/composition blocks  
2 pt perspective worksheet  
Observation drawing: blocks  
Short exercise: 2pt perspective, constructing various boxes with ruler

Extended exercise: Arrange various cubes, cylinders, and objects on desktop. Use vine, conte, charcoal pencils (both white and black), White conte and erasers to draw arrangement on colored tone paper.

materials vine charcoal, charcoal pencils, conte' compressed charcoal 3B kneaded eraser, pink pearl eraser, paper

9/12 Issues: Ellipses/contour/modeling  
Drawing exercise: turned object  
materials: vine charcoal, charcoal pencils, conte' compressed charcoal 3B, kneaded and pink pearl erasers

9/14 Issues: Explore materials/ generative creativity/ composition  
Create and compose a color mask or abstract face. Use oil pastel expressively to explore a variety of applications, touches, energies and overlays to first generate possibilities and then to select the direction of the composition.  
Consider art elements (line, shape, texture, value, color) their relationships to each other, and to the picture plane in determining the "whole", a unified composition.  
materials: oil pastel set

9/19 Issues: skull/head conventions of light and shadow  
Draw skull and superimpose sitter's head

Produce a drawing of a head. Practice a process of investigation that combines a number of steps, which identify concerns relative to observation and to organizational strategies for drawing. Copy a drawing of the skull (projected on the wall. Consider advancing and receding forms. Identify conventions of light and shadow relative to these forms. Draw, superimpose, a classmate's head upon the skull drawing using a layering strategy outlined and demonstrated in class.

materials: vine charcoal, charcoal pencils, conte' compressed charcoal 3B, kneaded eraser, pink pearl eraser, paper

- 9/21 Head study: Several gesture studies and extended drawing  
Tone your paper with vine charcoal. Observe areas of light and dark. Develop with an eye to line, erasure, values, and shape.  
materials: vine charcoal, charcoal pencils, conte' compressed charcoal 3B, kneaded eraser, pink pearl eraser, paper
- 9/26 Head study on gray paper with white Nu Pastel,  
  
Organizing strategy  
Conventional patterns of light and shadow  
Application of materials (crosshatch)  
  
Select a toned paper of medium value. The paper holds the middle value. Use white and darks to develop the drawing while maintaining the paper as the middle value. Use a crosshatch technique to interweave the various values  
materials: colored paper, white conte', white charcoal pencil, conte, charcoal pencils, vine charcoal
- 9/28 Color/Abstract Head study  
Observe the sitter's face, consider form, light/shadow, contour, surface, and so on. Explore abstract departures: exaggeration, modification, and invention to create an abstract composition that references a face, head, or mask. materials: dry pastels
- 10/3 Issue: Chairs in 2 point perspective  
materials: graphite pencils: H and 2B, pink pearl eraser, paper

- 10/5      Issue: 1 point perspective  
Exercise sheet: boxes, stairs, letters
- 1 point perspective Imaginary room interior  
Materials: graphite pencils: H and 2B, pink pearl eraser, paper
- 10/10      To be continued and developed for homework
- 10/12      Midterm written test and drawing test
- 10/17      Drawing glass objects with white conte' on dark paper
- 10/19      Drawing glass objects with white conte' on dark paper
- 10/24      Line drawing 1 point perspective Analy Hall interior
- Short exercise: Draw hall, lights, lockers, molding  
Establish facing plane, eye level and vanishing point.  
Draw 1 pt perspective in hall, use stick to measure  
1 to 1 ratio of actual to paper.
- 10/26      Continue 1 point perspective Analy Hall interior
- 10/31      Exploring Gesture: Shoe  
The entire image is viewed in a blink.  
Make the charcoal follow content flashed to the brain.  
Keep in constant motion. Catch the essential form, not the details.  
Choose single object for extended drawing, begin with light  
charcoal shape, use value, line, and texture to develop drawing.
- 11/2      Draw the negative space exercise around 2 objects  
Consider scale and placement, using the negative space
- 11/7      Issues: single object/ distal cues  
Draw single object x3 to show distal cues  
materials: vine charcoal, charcoal pencils, pink pearl eraser  
conte' compressed charcoal 3B, kneaded eraser



- 11/9 Issues: Still life: observation, strategy, composition,  
Extended exercise: Use viewfinder to select composition from still life set up. Tone sheet with vine charcoal. Lightly, loosely sketch in all objects in your composition. Notice that all objects are elaborations of various ideal solids. With vine, wash in general darks, reckon core shadows. With eraser, pull out general lights. Employ general rules of distal cues and ellipses. materials: vine charcoal, charcoal pencils, conte' compressed charcoal 3B kneaded eraser, pink pearl eraser, paper
- 11/14 Still life composition on Toned paper with white charcoal  
Observe the still life setup. Sketch several alternative compositions. Use a view finder to select the objects and arrangement that you wish to use in your composition. As you develop the drawing, integrate, apply, and combine conventions related to ideal solids and distal cues. Select a toned paper of medium value. The paper holds the middle value. Use white and darks to develop the drawing while maintaining the paper as the middle value. Use a crosshatch technique to interweave the various values materials: colored paper, white conte', white charcoal pencil, conte, charcoal pencils, vine charcoal, erasers
- 11/216 Still life explore combining dry with wet materials.  
  
Observe the still life setup. Sketch several alternative compositions Use a view finder to select the objects and arrangement that you wish to use in your composition. Lay out general shapes with side of pastel. With slightly wet brush move material about. Use line, texture, shape and value to develop drawing. Stay exploratory. materials: Nu-pastel , charcoal, 1/2 brush (stiffer) flat or round
- 11/21 Exploring material: ink line and wash  
Draw organic materials: leaves, branches, et cetMaterials: India ink, globe pen point and holder, #7 Japanese brush
- 11/23 Thanksgiving Day Holiday (no class)

- 11/28 Draw Shoe: gesture and extended drawing  
Materials: India ink, globe pen point and holder, #7 Japanese brush, Qtips
- 11/30 Draw Bones: gesture and extended drawing  
Explore: line, contour, cross contour, volume, space  
Materials: India ink, globe pen point and holder  
DISCUSS PORTFOLIO REQUIREMENTS
- 12/5 Draw Still life  
Materials: India ink, globe pen point and holder, #7 Japanese brush, Qtips
- 12/7 Draw Head  
Materials: India ink, globe pen point and holder, #7 Japanese brush, Qtips  
PORTFOLIOS DUE
- 12/12 Color Still life  
Sketch several alternative compositions. Use a view finder to select the objects and arrangement that you wish to use in your composition. As you develop the drawing, integrate, apply, and combine conventions related to ideal solids and distal cues. Use color to employ distal cues: saturated color advances, dull color recedes
- 12/14 FINAL 1:00 - 3:45  
Attendance required  
Portfolios returned

## EVALUATION: Art 7A Drawing and Composition

Portfolio due: Thursday, May 19, 2017

I base the grade on the extent to which the drawings demonstrate comprehension, application, and integration of the curriculum. I factor in the student's focus, participation, energy, risk taking, and commitment. I may add a plus or a minus to the letter grade; however, SRJC recognizes only the letter grade, not the plus or the minus.

Problem solving:..... 40-60%

Skill demonstrations:... 20-30%

Portfolio.....10-30%

The evaluation of the semester's work will have two parts.

1. You are to read the class outline and all handouts.

Review all your drawings in the context of what we studied. Check the calendar, what did we do and when did we do it. You are to evaluate and select the work which is to be submitted in your portfolio. Include nearly all drawings and exercises attempted. Approximately 40 drawings plus homework. All handouts are to be included in your portfolio. You are to present a considered and organized portfolio of your work. Include homework in the portfolio, but as a labeled, separate section.

2. Separately, you are to make a written evaluation of what you learned in the context of class content and delivery. Read the class outline, consider the content and delivery of the curriculum. What worked for you? Did you find any metacognitive insight into your working/ learning process?

What might make the class better? Review your portfolio of drawings and write what you have learned; use appropriate vocabulary.

## **COURSE CONTENT**

### **Student Learning Outcomes:**

Upon completion of this course, students will be able to:

1. Create compositions, revise preliminary sketches, and experiment with a variety of tools and approaches to drawing.
2. Make critical choices about their own work and assemble a portfolio of drawings demonstrating ability.
3. Practice drawing dynamics to create value using of a variety of drawing materials and synthesize art historical approaches with self-expression.

### **Objectives:**

Upon completion of this course, students will be able to:

1. Recognize multicultural points of view in respect to systems of perspective and composition.
2. Develop an understanding of perspective and apply to drawing skills.
3. Synthesize pictorial elements such as shape, form, value, line and texture in drawing.
4. Combine risk-taking and experimentation with disciplined work habits as an aspect of the creative process.
5. Experiment with and distinguish between black and white drawing media: ink, pencil, charcoal, conte crayon and various drawing surfaces.
6. Define basic drawing and design terminology.
7. Analyze and identify master techniques in drawing.
8. Develop drawings from general to specific.
9. Appraise relationships of positive and negative space in a composition.
10. Evaluate their work and the work of others in verbal critiques.
11. Analyze the proportions of a single object and analyze proportional relationships between objects.

## **Topics and Scope:**

### **I. Drawing Materials**

A. Pencils B. Conte crayon C. Vine and compressed charcoal D. Ink

### **II. Composition**

A. Filling the compositional space

1. Positive and negative space

2. Overlapping shape

B. Point of view, perspective

1. One and two point perspective

2. Symmetry/Asymmetry

### **III. Proportion**

A. Proportion of a single object

B. Proportional relationships between objects

1. Sight measuring

2. Plumb lines

3. Use of axis lines

### **IV. Value**

A. Planar value

B. Value scale

C. Light logic

### **V. Drawing Applications and Elements of Drawing**

A. Gesture

B. Contour

C. Shape

D. Mass

E. Plane

F. Volume

G. Value

### **VI. Critiquing One's Work and the Work of Others**

A. Analysis of formal elements in drawing

B. Role of content and expression in drawing

C. Context of drawing: historical and contemporary application of drawing

1. Gain understanding of cultural differences in style and approach to line and form

### **VII. Health and Safety**

A. Correct use of spray fixative

B. Correct use of powdered charcoal

C. Safe studio maintenance and clean-up procedure

**Representative Assignments:**

Assignments may include any or all of the following:

1. Study use of shape, line and pattern in Native American art at the Santa Rosa Junior College Museum
2. Master copy drawings, including Native American, Asian, and hispanic sources
3. Reading from books on reserve in the library
4. Personal responses to reading assignments
5. Defining drawing terms using appropriate vocabulary
6. Critiquing the aesthetic and conceptual success of one's own and other students' work
7. Viewing works of art in local and Bay Area exhibitions
8. Draw cylindrical, spherical objects from various viewpoints
9. Set up still life objects using organic and mechanical shape
10. Look for stimulus in subject matter on campus, in landscape and building forms
11. Analyze tonal and textural relations and other compositional elements
12. Search for and emphasize the planar aspects of objects and architectural elements in the environment
13. Practice one and two-point perspective both by diagram and by viewing the interior and exterior scene (hallways, buildings on campus)
14. Independent study will be required of all students. A series of assignments/critiques in the Art Gallery or on the Art Gallery website will be completed in order to enhance existing course content. A minimum of 4.25 hours of gallery study will be required per semester.
15. Portfolio of completed work demonstrating required skills

**Student Conduct:** We will conduct ourselves in a manner which reflects our awareness of common standards of decency and the rights of others. All students are expected to know the Student Conduct Code ([http://www.santarosa.edu/for\\_students/rules-regulations/scs/section1.shtml](http://www.santarosa.edu/for_students/rules-regulations/scs/section1.shtml)) and adhere to it in this class. Students who violate the code may be suspended from 2 classes and referred to Vice President of Student Services for discipline.

**Respect:** The best way to learn is through active participation; therefore, we respect others when talking, by being on-time, listening actively, and by being polite even when we disagree with another's viewpoint. Please turn off all electronic devices. If you use a laptop for note taking, please sit in the front row with the sound off. No food in class please.

**Academic Integrity:** All written work is to be original; plagiarism of any kind will result in a failing grade on that assignment. Students who plagiarize or cheat may be suspended [for one or two class meetings by the instructor] and referred to the Vice President of Student Services for discipline sanction, in cases of egregious violation. Please read the college policy/procedure on academic integrity at: <http://www.santarosa.edu/polman/3acadpro/3.11P.pdf>

**Emergency Evacuation Plan:** In the event of an emergency during class that requires evacuation of the building, please leave the class immediately, but calmly. Our class will meet at at Disk Sculpture in front of Analy Hall to make sure everyone got out of the building safely and to receive further instructions. (*If the class is on a second or higher floor, provide clear directions to the stairs*). If you are a student with a disability who may need assistance in an evacuation, please see me during my office hours as soon as possible so we can discuss an evacuation plan.

**Accommodations for Students with Disabilities:** If you need disability related accommodations for this class, such as a note taker, test taking services, special furniture, etc., please provide the Authorization for Academic Accommodations (AAA letter) from the Disability Resources Department (DRD) to the instructor as soon as possible. You may also speak with the instructor privately during office hours about your accommodations. If you have not received authorization from DRD, it is recommended that you contact them directly. DRD is located in Analy Village on the Santa Rosa campus, and Jacobs Hall on the Petaluma Campus.

### 1. Attendance

a. Students are expected to attend, and in the case of online classes, participate in, all sessions of the course in which they are enrolled.

b. A student may be dropped from any class when that student's absences exceed ten percent (10%) of the total hours of class time.

c. Specific courses may have stricter requirements based on professional certification mandates or curricular situations in which absences will severely compromise the learning for other students (such as team or performance ensemble courses). *These stricter requirements shall be stated in the course syllabus.*

### 2. Nonattendance

a. Students who fail to attend the first class meeting may be dropped by the instructor. For classes that meet online, students who fail to log on and initiate participation by 11:59 p.m. Pacific Time of the first day of the class may be dropped by the instructor. The start date for full semester online classes is the official first day of the semester; for short-term classes, the first day will be specified in the schedule of classes.

b. Instructors are required to drop all No-Show students immediately following the second class meeting. A No-Show is an enrolled student who has not attended any class meeting of the course. For classes that meet online, a No-Show is an enrolled student who has not logged on and initiated active participation by 11:59 p.m. Pacific Time of the second day of the class.

### 3. Excessive absence defined

a. Instructors shall state in each course syllabus what constitutes excessive absence for that course.

b. Any student with excessive absences may be dropped from the class.

### 4. Excused and unexcused absences

a. Unless state or federal law requires that the absence be deemed excused, no instructor shall be required to make a distinction between excused and unexcused absences.

b. If instructors wish to distinguish between excused and unexcused absences they shall state in each course syllabus all criteria for any excused absences in addition to those required by state or federal law.



## From Wikipedia    **Metacognition**

Metacognition refers to a level of thinking that involves active control over the process of thinking that is used in learning situations. Planning the way to approach a learning task, monitoring comprehension, and evaluating the progress towards the completion of a task: these are skills that are metacognitive in their nature.

Metacognition includes at least three different types of metacognitive awareness when considering metacognitive knowledge:[11]

1. **Declarative Knowledge:** refers to knowledge about oneself as a learner and about what factors can influence one's performance.[2] Declarative knowledge can also be referred to as "world knowledge".[12]
2. **Procedural Knowledge:** refers to knowledge about doing things. This type of knowledge is displayed as heuristics and strategies.[2] A high degree of procedural knowledge can allow individuals to perform tasks more automatically. This is achieved through a large variety of strategies that can be accessed more efficiently.[13]
3. **Conditional knowledge:** refers to knowing when and why to use declarative and procedural knowledge.[14] It allows students to allocate their resources when using strategies. This in turn allows the strategies to become more effective.[15]

Similar to metacognitive knowledge, metacognitive regulation or "regulation of cognition" contains three skills that are essential.[2][16]

1. **Planning:** refers to the appropriate selection of strategies and the correct allocation of resources that affect task performance.
2. **Monitoring:** refers to one's awareness of comprehension and task performance
3. **Evaluating:** refers to appraising the final product of a task and the efficiency at which the task was performed. This can include re-evaluating strategies that were used.

Similarly, maintaining motivation to see a task to completion is also a metacognitive skill. The ability to become aware of distracting stimuli – both internal and external – and sustain effort over time also involves metacognitive or [executive functions](#). The theory that metacognition has a critical role to play in successful learning means it is important that it be demonstrated by both students and teachers.

Students who demonstrate a wide range of metacognitive skills perform better on exams and complete work more efficiently. They are self-regulated learners who utilize the "right tool for the job" and modify learning strategies and skills based on their awareness of effectiveness. Individuals with a high level of metacognitive knowledge and skill identify blocks to learning as early as possible and change

"tools" or strategies to ensure goal attainment. Swanson (1990) found that metacognitive knowledge can compensate for IQ and lack of prior knowledge when comparing fifth and sixth grade students' problem solving. Students with a high-metacognition were reported to have used fewer strategies, but solved problems more effectively than low-metacognition students, regardless of IQ or prior knowledge.[17]

Metacognologists are aware of their own strengths and weaknesses, the nature of the task at hand, and available "tools" or skills. A broader repertoire of "tools" also assists in goal attainment. When "tools" are general, generic, and context independent, they are more likely to be useful in different types of learning situations.

Another distinction in metacognition is executive management and strategic knowledge. Executive management processes involve planning, monitoring, evaluating and revising one's own thinking processes and products. Strategic knowledge involves knowing *what* (factual or declarative knowledge), knowing *when and why* (conditional or contextual knowledge) and knowing *how* (procedural or methodological knowledge). Both executive management and strategic knowledge metacognition are needed to self-regulate one's own thinking and learning.[18]

Finally, there is no distinction between domain-general and domain-specific metacognitive skills. This means that metacognitive skills are domain-general in nature and there are no specific skills for certain subject areas. The metacognitive skills that are used to review an essay are the same as those that are used to verify an answer to a math question.[19]

Metacognitive experience is responsible for creating an identity that matters to an individual. The creation of the identity with meta-cognitive experience is linked to the identity-based motivation (IBM) model. The identity-based motivation model implies that "identities matter because they provide a basis for meaning making and for action." [20] A person decides also if the identity matters in two ways with meta-cognitive experience. First, a current or possible identity is either "part of the self and so worth pursuing" [21] or the individual thinks that the identity is part of their self, yet it is conflicting with more important identities and the individual will decide if the identity is or is not worth pursuing. Second, it also helps an individual decide if an identity should be pursued or abandoned.