The aim of this exercise is to give students a concrete way of experiencing a “traditional” drawing exercise from the inside. To see that working from a finished work of a master does not need to be “copying.”

MATERIALS
— 2 sheets of A1-size paper
— Charcoal
— A4 photocopy of Leonardo da Vinci’s heart drawing (“Heart Superficial View,” Leonardo’s Anatomical Drawings, Dover Art Library, p. 27)

INSTRUCTIONS
Make an A4 photocopy of the drawing and attach it to the wall.

Copy Leonardo’s drawing for thirty minutes, scaling it up to A1 size, looking at everything: the weight of his line, the direction of his marks, the workings-out on the paper, the text, the relationship of forms, the erased.
Think about or (if you are in a group) discuss, then note down responses to the following:
  - Copying as a way of learning how to make art.
  - How scale affects the image.
  - What is an original work?

Turn the photocopy and the drawing to face the wall.
Walk far out of the studio to a chosen point and run back as fast as you can. Redraw the Leonardo da Vinci drawing from memory with a fast-beating heart.

Now, consider the following:
  - What effects does your fast beating heart have on your body and, by extension, your drawing hand?
  - Does your new drawing come closer to expressing what your heart feels like? If so, how?
  - After completing the exercise, do you have stronger image of the anatomy of the heart that is inside you?
  - How does your relationship with the new drawing differ from your first?
  - What changed in the images from the original copy of Leonardo da Vinci’s drawing to your final work?