

Module Code:	Module Title:
FD/BAPH13	Introduction to Drawing Processes

Level:	4	Credit Value:	15
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Module Description

Current Text:

This module is designed to introduce you to the materials, techniques and processes in relation to the act and language of drawing.

Demonstrations and exercises relating to mark making and drawing will be undertaken to develop your skills, general knowledge of the subject and how it can be used to inform your personal practice. You will explore the objective and expressive use of drawing and work from observed and conceptual information. A deeper understanding of the visual language of drawing will also come from an examination of historical and contemporary examples of work by other artists.

Learning Outcomes

On successful completion of this module students will be able to:

1. Explore the materials, techniques and processes relating to mark making and drawing.
2. Demonstrate personal development through the use and application of a range of drawing techniques and processes.
3. Demonstrate an ongoing reflective analysis of your personal development.
4. Evidence personal investigation of the application of drawing in the work of others.
5. Work safely through an understanding of health and safety issues.

Indicative Content

Extending practical experience and theoretical understanding of the drawing through:

- Developing safe studio practice.
- Grasping an historical and contemporary overview of Drawing.
- Exploring materials and processes.
- Working from primary sources.
- Pursuing objective drawing.
- Developing accuracy through the use of measurement techniques, proportion and foreshortening.
- Quality of line and expressive mark making.
- Use of Perspective.
- Interior spaces.

- Compositional techniques.
- Tone, light and shade.
- Colour.
- Using presentation and evaluation techniques to display and inform.

Week	Activity
1	Coordination of the hand, mind and eye. Marks and gestures and how they build the language of line.
2	Finding intention and personal approach. Using variation of surface, pace, viewpoint, medium and posture.
3	Developing confidence in organising the subject, materials and tools. How to make a sketchbook and use folded paper and binding to make sketchbooks in different sizes. Using a journal to record and empower progress through a project.
4	Working from the figure. Strategies: speed drawing, blind drawing, opposite hand drawing, two-handed drawing, memory drawing, disruptive surface, media or mark-maker.
5	Working with directed light, reflected, diffused light and shadow.
6	Wet media. Describing fast changing and subtle effects using tonal structure.
7	Colour as a more complicated version of tone.
8	Producing a useful colour wheel. Sampling and mixing. Collecting swatches, matching and mixing colours.
9	Sight measurement in drawing to check proportions, scale and angles, axes, centrelines, sections.
10	Working with symmetries and planes. Using analytical drawing. Orthographic projection, thumbnails, cutaways, exploded drawings.
11	Recording movement and change. Drawing things that move faster than a pencil through flick books, and transformational drawing.
12	Drawing through Mono-printing.

Learning & Teaching Strategies

Workshop demonstration. Practical studio work. Group and individual tutorials and seminars.

Assessment

20% Written and illustrated journal.

- Reflective annotation on your work and its relationship to others.
- Documenting research on historical and contemporary practitioners work.

80% Material outcomes.

- A portfolio of drawing work

Your portfolio should include a range of work that relates to the learning outcomes for the module (exploring the use of different media, materials and processes; application of the language of drawing; drawings that show a developing sensibility in relation to the subject).

Specific Learning Resources

Studio; life model; Drawing props; range of orthodox and unorthodox media and related drawing equipment (boards easels)

Bibliography

Highly Recommended

Dexter, E; 2010; Vitamin D: New Perspectives in Drawing; Phaidon
Kovaks, T; 2005; The Drawing Book; Black Dog
2005; Drawings from the Modern; MOMA

Recommended

Downs; 2007; Drawing now: between the Lines of Contemporary Art; I.B. Tauris
Adcock, C; 2007; Running Around the pool (Contemporary Drawing); Florida State University
Butler, C; 2010; On Line: Drawing Through the Twentieth Century; MOMA
McCarthy, K and P (Ed); 2003: Paul McCarthy at Tate modern; Tate
Butler, C; 1999; Afterimage; MIT
Walden, J. & Krokatsis, H; 2006; You'll Never Know – Drawing and Random Interference; Hayward
Dabrowski, M; 1988; The Drawings of Philip Guston; Thames & Hudson
Lee, J.C; 2004; Claes Oldenberg: Drawing; Abrams
Perez-Oramas, L; 2006; An Atlas of Drawing; MOMA
Godfrey, T; 1990; Drawing Today; Phaidon
Klee, P; Pedagogical Sketchbook; Faber
Kandinsky, W; From Point and Line to Plane; Dover
De Zegher, C; 2008; The Stages of Drawing: Gesture and Act; Tate
Bowen, R; 1992; Drawing Masterclass; Ebury Press
Kaupelis, R; 1992; Experimental Drawing Techniques; Watson-Guption

<http://ruskin.ashmolean.org/welcome>

The Elements of Drawing is an online version of the teaching collection and catalogues assembled by **John Ruskin at his drawing school in Oxford, which he established in 1871.**