

Module Outline

Part 1- as validated

1.	Title	DU1BAADF0A / DU1BAADP0A The Practice of Drawing
2.	Level *	0 (3)
3.	Credits	20
4.	Indicative Student Study Hours	42 hours lectures, practical demonstrations and workshops; 158 hours independent study
5.	Core (must take and pass), Compulsory (must take) or Optional	Compulsory

* *Foundation Level=3 Degree Year 1 = 4 Degree Year 2 = 5 Degree Year 3 = 6 PG (Masters) = 7*

5. Brief Description of Module (purpose, principal aims and objectives)

Background

It is not universally the case, but for many students entering study at this level, drawing is something in which they often lack breadth of experience or confidence. This is often influenced by a belief that the value of a drawing, or the measure of its worth, is the degree of verisimilitude it displays. They may perceive themselves as being unskilled at drawing in those terms and assume it to be a practice that requires an innate facility or 'gift' which they simply do not have. Other may have a broader awareness, but possibly lack the experience of practicing it in a structured or formal study setting.

Purpose

To deliver a series of practical sessions aimed at supporting students in developing a broader awareness and application of the practice of drawing, through the practical and cognitive development of the skills, knowledge, understanding and application of materials and fundamental principles of drawing, as well as process-led approaches that will inform various aspects of their studio and workshop based studies.

Principal aims and objectives

- To develop students skills and confidence in using drawing across their practical studies
- to ensure awareness of the breadth of materials, processes and possibilities that are open to them
- to challenge preconceptions and develop awareness of their determining effect on the work produced
- to encourage a degree of independent control and selection over the use of those influences

6. Learning Outcomes - On successful completion of this module a student will be able to:

(Add more lines if required)

1.	Use a range of media, techniques and processes relating to drawing.
2.	Use drawing to develop personal creative work.
3.	Demonstrate awareness of other drawing and consider its relevance to their own work.
4.	Evaluation their work and performance.

7. Assessment

Pass on aggregate or Pass all components

(modules can only be pass all components if this is a PSRB requirement)

Pass all

Summary of Assessment Plan

	Type	% Weighting	Anonymous Yes / No	Word Count/ Exam Length	Learning Outcomes Coverage	Comments
1.	Material Outcomes	100%	No	N/A	1 & 2	Submissions for assessment will be in the form of a physical portfolio, or body of work produced throughout the duration of the module.

Further Details of Assessment Proposals

Give brief explanation of each assessment activity listed

Submissions for assessment will be in the form of a physical portfolio, or body of work produced throughout the duration of the module. This should be sufficient in content and volume to demonstrate that the learning outcomes have been met to the minimum standard in relation to the various practices or processes explored.

Material Outcomes will be all module relevant primary and secondary research, practical drawing and written work produced by students in taught sessions and independent study.

8. Summary of Pre and / or Co Requisite Requirements

n/a

9. For use on following programmes

ZU1BAADF00 BA (Hons) Art and Design with Foundation Year FT - Level 0

ZU1BAADP10 BA (Hons) Art and Design with Foundation Year PT - Level 0 (Stage 01)

1. Module Leader	Sarah Sabin
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2. Indicative Content
<p>A studio-based practical module, designed to introduce materials, techniques and processes related to the act and language of drawing.</p> <p>Through weekly workshop sessions, working from observed phenomena and conceptual information, students will explore approaches to drawing practice and develop their knowledge, understanding and practical experience through a range of drawing experiences.</p> <p>An awareness of the visual language of drawing and how it can inform their own work will be explored through an examination of historical and contemporary work.</p> <p>Outcomes will be evidenced through the submission of a portfolio of drawing work, sketchbooks, contextual research and written reflection.</p>

3. Delivery Method (please tick appropriate box)

Classroom Based	Supported Open Learning	Distance Learning	E-Learning	Work Based Learning	Other (specify)
Yes					

If the Delivery Method is **Classroom Based** please complete the following table:

	Activity (lecture, seminar, tutorial, workshop)	Activity Duration - Hrs	Comments	Learning Outcomes
1	Presentation / Practical Workshop	3 Hrs	AM: Module introduction / materials and equip. / H&S / Drawing VLE. Introduction to drawing – audio- visual presentation. PM: <i>'Drawing the Line'</i> - Looking, Seeing and Drawing 'blind'	1 to 4
2	Practical Workshop	3 Hrs	<i>'Mass and Volume'</i> – exploring the relationship and distinction between the two in a range of materials.	1 to 4
3	Practical Workshop	3 Hrs	<i>'Larger than Life'</i> – exploring the distinction between size and scale / exploring different mark making materials and techniques.	1 to 4
4	Practical Workshop	3 Hrs	<i>'Sketchbook' work</i> –producing series of drawings exploring an idea or subject / variations on a theme.	1 to 4
5	Practical Workshop	3 Hrs	<i>'Freehand Perspective'</i> - Working from surrounding architecture, looking at freehand perspective and foreshortening.	1 to 4

6	Practical Workshop	3 Hrs	PM: <i>'Drawing and Sight Measurement'</i> - Studies of the human figure using sight measurement techniques and exercises.	1 to 4
7	Tutorials / Practical Workshop	3 Hrs	Individual Tutorials on Progress + <i>'Mapping the Surface'</i> - how can line be used to describe the contours of the human figure?	1 to 4
8	Practical Workshop	3 Hrs	<i>'So Near, So Far'</i> - spatial awareness and the Life model - exploring how scale, positioning and other techniques give the impression of the figure located deep within, or close to the surface of the picture plane.	1 to 4
9	Practical Workshop	3 Hrs	<i>'DIY is a very fine hobby'</i> - making your own drawing implements and tools.	1 to 4
10	Student Presentations	3 Hrs	<i>'Conducting Contextual Research'</i> – Student presentations of prepared material on artists that address four points: 1) The facts: Who is it by, when was it done, what is the subject and medium? 2) Why did you choose it? 3) Why did they do it, or what might it tell us about the artist's interests? 4) What have you learnt from studying it that you didn't know before?	1 to 4
11	Portfolio Review / Practical Workshop	3 Hrs	<i>'Rip it up and Start Again'</i> - Drawing and Collage. Check out: Scwitters; DADA; ooh ah, ooh ah. NB: This session will also be used for portfolio review, so PLEASE MAKE SURE YOU HAVE ALL YOUR WORK SO FAR IN COLLEGE.	1 to 4
12	Practical Workshop	3 Hrs	<i>'Drawing and Process'</i> - <i>Devising process methods as a group, for group and individual drawing exercises</i>	1 to 4
13	Practical Workshop	3 Hrs	<i>'Off the Wall'</i> -Temporary environmental drawings, using string/tape, sticks, projection and objects. Maybe indoors, maybe out. Bring a camera to document. Q. How can you adapt a drawing to wrap around a white painted 3D object you have selected? Could you extend it beyond the object? Examples, Michael Craig Martin, Goldsworthy; Christo	1 to 4

14	Seminar/Group Tutorial	3 Hrs	Portfolio and evaluation prep / guidance for assessment submission.	
	Total Hours	42		
If delivery method is <i>not</i> classroom based state lecturer hours to support delivery				

4. Learning Resources

To include contextualised Reading List.

Physical Resources:

Drawing studio (L Block); drawing Materials and equipment (easels, boards, heaters); Life model/props; Seminar Room with projection facility (L Block).

Reading List:

Cane, K. *Making and Drawing* (London: A & C Black, 2012).

Dexter, E. *Vitamin D: New Perspectives in Drawing (Themes)* (London: Phaidon, 2005).

Dillon, B. *The end of the line: Attitudes in drawing* (London: Hayward Publishing, 2009).

Kovaks, T. *The Drawing Book: The Primary Means Of Expression* (London: Black Dog, 2006).

Lostritto, C. *Computational Drawing: From Foundational Exercises to Theories of Representation* (New York: Oro Editions, 2019).

Petherbridge, D. *The primacy of drawing: Histories and theories of practice* (New York: Yale, 2010).

Price, M. *Vitamin D2, New Perspectives in Drawing* (London: Phaidon, 2013).

Sale, T. *Drawing: A Contemporary Approach*, 6th Edition (London: Wadsworth, 2011).

Websites

www.drawingcenter.org

www.drawingroom.org.uk

www.guardian.co.uk/artanddesign/series/guide-to-drawing

Guide exploring contemporary approaches to drawing and painting, with experimental tutorials and interviews

<http://www.lboro.ac.uk/departments/sota/tracey/index.html>

An open access journal dedicated to the discussion of contemporary drawing and visualisation.

www.tate.org.uk

Tate Channel is a fantastic resource including pod casts, artists discussion panels and symposia Websites

<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.