

Module Code: BAFA07I BAFT07I BAGD07I BATD07I	Development of Drawing Processes
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Level:	5
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Credit Value:	15
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Module Description
<p>This module aims to encourage your development of a creative approach to traditional and non-traditional methods of drawing, with specific relation to your own studio practice and the development of a personal approach. Through a series of studio based workshops you will analyse, explore and manipulate imagery and will be encouraged to adopt experimental approaches to the practice and process of drawing and mark making.</p>

Learning Outcomes
<p>On successful completion of this module students will be able to:</p> <ol style="list-style-type: none"> 1. Investigate and develop creative approaches to drawing. 2. Apply creative drawing processes in relation to your specialist practice. 3. Evidence awareness of contemporary and historical drawing practice relevant to your specialism. 4. Demonstrate ability to critically evaluate and analyse the work produced. Apply the appropriate health and safety awareness relating to chosen methods and techniques.

Indicative Content
<ul style="list-style-type: none"> • Extending personal visual language through an examination of contemporary and historical drawing work and their contexts. • Analysis and critical evaluation of your own and other work. • A consideration of the aesthetic differences inherent in a range of historical and contemporary works. • Exploring through drawing combinations of representation and abstraction. • Physical engagement in the act of mark making in relation to the image produced. • Selection and refinement of the visual image as a stage in the developmental process of drawing. • The use of control, chance and chaos in the drawing activity. • The importance of drawing processes. • The different usage of drawing as a record and an activity. • The development of new and personal drawing presentation formats. • Skills in the use of objective and critical evaluation.

Week	Activity
1	Line and Plane. Using complex structures to look at the difference between a tight and relaxed plane and line, and how that can be developed into sequence and rhythm.
2	Ornament, abstraction and geometry. Providing a catalyst for generating work, by translating challenging form and planes through rhythm, negative space and decorative elements.
3	Observing dead matter. A working process guided by emotion and observation, where content and form are complementary.
4	Working with Black. Investigating the nuance of colour fields using black as an example. Exploring the process of stimulating and responding to sensations.
5	Transparency and the fragile. How to respond to and communicate these phenomena through drawing.
6	Shadow projection – the discovery of form. Looking at form by finding and changing it through light projection.
7	Close-up. Focussing in and looking at objects using a magnifying glass.
8	Portfolio and Sketchbook Review Group discussion on each portfolio presented.
9	Permutation of the Grid Focusing on the grid: establishing and following rules, using intuition and permutation.
10	Form and non-form or object and negative space. Focussing on the active space in, around and between objects:
11	Student led study. Production of work based upon individual studio practice and attendant interests.
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Learning and Teaching Strategies

Workshop demonstrations Practical engagement. Seminars and tutorials. Personal investigation.

Assessment

20% written and illustrated journal.

- Documenting historical, contemporary and personal drawing approaches and contexts.

80% material outcomes.

A Portfolio comprising:

- Representational and abstract drawings.
- A range of physical drawing formats.
- Drawings evidencing selection and refinement.
- Drawings evidencing control, and a developing sensibility.
- Evidence of relating drawing to your own personal practice.

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

Bibliography
Highly Recommended
Rawson, P; 1987; Drawing; University of Penn Press.
Ruskin, J; 1971; The Elements of Drawing; Dover.
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.
Recommended
Kovaks, T; 2005; The Drawing Book; Black Dog.
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.
2005; Drawings from the Modern; MOMA.
McCarthy, K and P (Ed); 2003: Paul McCarthy at Tate Modern; Tate.
Butler, C; 1999; Afterimage; MIT Press.
Walden, J. and 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.
2005; Vitamin D-New Perspectives in Drawing; Phaidon.
Bowen, R; 1992; Drawing Masterclass; Ebury Press.
Petherbridge, D; 2010; The Primacy of Drawing: Histories and Theories of Practice; Yale University Press.

Ingold, T; 2007; Lines: A Brief History; Routledge.

Garner, S; 2011; Writing on Drawing: Essays on Drawing Practice and Research; Intellect.
[McDowell](#), C and [Brubach](#), H; 2010; Drawing Fashion: A Century of Fashion Illustration
Prestel.

Blackman, C; 2007; 100 Years of Fashion Illustration; Laurence King.

Duff, L and Sawdon, S; 2009; Drawing - the Purpose; Intellect.

Useful Websites

www.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.

www.lboro.ac.uk/departments/sota/tracey/index.html

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