

*Academy of Visual Arts*  
*Bachelor of Arts (Hons) in Visual Arts Programme*

## **VART 2115 Drawing: Visual Thinking and Observation**

**No. of units: 3**

**Pre-requisite: VART1006 Visual Arts Practice II or any GDCV courses offered by AVA or any Visual Arts courses**

**Duration: 52 hours**

### **I.1. Course Rationale & Description (200–300 words):**

Drawing is the fundamental training for various visual arts subjects. It is a discipline that includes strategies for representing forms, movement and ideas through the mark-making medium. It is also a way to convey thoughts and beliefs through hand and mind coordination. While transforming the experience into drawing, students will obtain new interpretations of visual expressions, as the course focuses on strengthening students' visual perception and observation with the practice of traditional and contemporary drawing approaches.

This course aims to introduce drawing studies from formal and representational into unconventional image expression, and will advance all beginners to go from fundamental to more exploration level. The course consists of three parts: the practice of drawing fundamentals; the learning of basic visual languages in drawing; and the re-interpretation of drawing from the figurative, representational to the application of various media and alternative processes. There will be exercises on basic training through a series of assignments that stress on using drawing as a medium for visual thinking and observation. Students will draw from direct observation or imagination of still life, landscape, and the human figure. Drawing media may include graphite, charcoal, ink, and collage, as well as watercolour and pastel.

## I.2. Course Content:

| No. |  | Hours |  | %   |
|-----|--|-------|--|-----|
| 1.  | Introduction to tools and materials:<br>- Drawing with dry and wet mediums;<br>- Drawing with collage and mixed media;<br>- From drawing to painting;<br>- Health and safety.  | 8     |  | 15  |
| 2.  | Fundamental formal elements:<br>- Vocabularies such as line, shape, value, texture, colour, form and space;<br>- Perspective and proportion;<br>- Positive and negative space. | 12    |  | 25  |
| 3.  | Figurative and representational approaches:<br>- Study of old masterpieces – appreciated and exploited;<br>- Observation drawing from still life.                              | 8     |  | 15  |
| 4.  | Seeing and observation:<br>- Observation and previous knowledge;<br>- From geometric to natural forms;<br>- Analysis and selection.  | 8     |  | 15  |
| 5.  | Drawing outdoor:<br>- Study of natural form;<br>- Perspective and other drawing systems;<br>- Idea generation for site-specific project.                                       | 8     |  | 15  |
| 6.  | Experimental drawing:<br>- Using all senses not just visual;<br>- Multi-media investigation;<br>- Alternative ways to draw with concepts.                                      | 8     |  | 15  |
|     |  | 52    |  | 100 |

## I.3. Intended Course Learning Outcomes (CILOs):

*(Please take note of the PILOs for the overall BA programme in the Programme Document.)*

Upon successful completion of this course, students should be able to:

| No. | Intended Course Learning Outcomes (CILOs)   |
|-----|---|
| 1.  | Apply drawing skills and apply them as an art form for visual thinking and observation; |
| 2.  | Employ drawing as means to assist idea development for various art creations;           |

|    |   |
|----|---|
| 3. | Recognize and appreciate drawing in various art trends;                     |
| 4. | Apprehend visual languages and vocabularies through drawing and beyond; and |
| 5. | Adhere to standards of professional practice and ethos.                     |

*\* More may be added.*

#### I.4. Alignment of CILOs with PILOs:

| Learning Outcomes | Please indicate alignment by checking '✓' the appropriate box |       |       |       |       |       |
|-------------------|---|-------|-------|-------|-------|-------|
|                   | CILO1   | CILO2 | CILO3 | CILO4 | CILO5 | CILO6 |
| PILO1.1           | 9   |       | 9     |       |       |       |
| PILO1.2           | 9   | 9     |       | 9     |       |       |
| PILO2.1           |   |       |       |       |       |       |
| PILO2.2           |   | 9     |       |       |       |       |
| PILO2.3           |   |       |       |       |       |       |
| PILO3.1           |   |       |       |       | 9     |       |
| PILO3.2           |   |       |       |       | 9     |       |

*\* There may not be 6 CILOs, in which case, just leave columns empty.*

#### I.5. Alignment of Teaching and Learning Activities with CILOs:

| No. | Teaching and Learning Activities   | CILO       | Hours |
|-----|--|------------|-------|
| 1.  | Students will be required to keep track of their thinking processes through visual diary for the purpose to create, to organize and to express themselves with visual elements.    | 1, 2, 5    | 4     |
| 2.  | Students will be given studio assignments to practice on different representational, expressive and abstract approaches of drawing.  | 1, 3, 4, 5 | 18    |
| 3.  | Students will be introduced to the full range of tools and materials and will practice on the varieties of applications through studio exercises.                                  | 1, 2, 4, 5 | 16    |
| 4.  | Works of art by local and international artists will be introduced through lectures and critiques to exemplify different ways of expression in relation to students' own practice. | 1, 3, 5    | 10    |
| 5.  | Demonstrations will be held to show and explain specific skills in drawing and other media.  | 1, 4, 5    | 4     |

*\*More may be added.*

## I.6. Assessment:

| No. | Assessment Methods/Activities   | Weighting | Alignment with CILOs |
|-----|---|-----------|----------------------|
| 1.  | Class assignments:<br>Approximately 8 pieces of art works showing progress and learning on techniques and concept will be assessed.   | 40%       | 3, 4                 |
| 2.  | Final project:<br>A project consists of a set of art works. Creativity and individual development will be assessed.   | 30%       | 1, 2                 |
| 3.  | Professional attitude:<br>Professional Attitude does not necessarily define its own learning outcomes, but takes a look at 'how' the other, non-attitudinal outcomes are achieved. Assessment will always be based on direct personal contact with the student. Assessment methods include personal conversations – formal and informal –, class observation, individual and group-tutorials, and such like. Assessment evidence is continuously produced through attendance and participation class-records, public presentations, peer-reviews, evaluation of sketchbooks or visual diaries, personal notes of students and teachers, etc.<br><br>For more information, please refer to the BA (Hons) in Visual Arts' Programme Document. | 30%       | 5                    |

\*More may be added.

## I.7. References (up to 10 books):

Albers, Joseph, and Nicholas Fox Weber. *Interaction of Color: Revised and Expanded Edition*. New Haven: Yale University Press, 2006.

Betti, Claudia, and Teel Sale. *Drawing: A Contemporary Approach*. New York: Holt, Reinhart and Winston, 1986.

Curtis, Brian. *Drawing from observation*. New York: McGraw-Hill Companies, 2009.

Dexter, Emma. *Vitamin D: New Perspectives in Drawing*. London: Phaidon Press, 2006.

Godfrey, Tony. *Drawing Today: Draughtsmen in the Eighties*. Oxford: Phaidon Press, 1990.

Kaupelis, Robert. *Experimental Drawing*. New York: Watson-Guption, 1992.

New, Jennifer. *Drawing from life: The Journal as Art*. New York: Princeton Architectural Press, 2005.

**I.8. Academic Integrity:**

Students will endeavour to only claim work that they have actually produced themselves. Claiming the work of others is considered plagiarism, and will be dealt with under the academic policies of the university.

**I.9. Health and Safety:**

Every effort will be made to comply with the intent of Hong Kong's law or acts and the University's policies to maintain a safe and healthy working environment.

**I.10. Final Note:**

The instructor reserves the right to modify the class and the syllabus or the schedule to adjust to the dynamics of the particular group or to take advantage of opportunities that may arise.