

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

VART 3115 Drawing: Inquiry and Experimentation

No. of units: 3

Pre-requisite: VART 2115 Drawing: Visual Thinking and Observation

Duration: 52 hours

Cluster: Drawing & Painting

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

Drawing is not merely a fundamental tool for all visual artists, but also an artistic medium in its own right: by inquiring into traditional ideas, and through experimental use of drawing media and innovative approaches, Drawing can open entirely new perceptions of reality, beyond the notions commonly connoted with pencil and paper.

This course aims to strengthen and consolidate students' drawing skills and knowledge acquired from the course of *VART 2115 Drawing: Visual Thinking and Observation*. It enables students to explore drawing as an evolving mode of contemporary art practice and expression, and considers drawing as a means for contextual inquiry and experimentation with the application of creative ideas, practices and technologies of the discipline. The content deals with the concept of drawing, its development from traditional to contemporary, and covers a wide range of techniques, materials, functions and approaches with alternative process of the media.

Students may work in a variety of traditional media, including graphite, charcoal and pastel, and are encouraged to explore the use of new and mixed media. Various drawing approaches with a variety of subject matters, such as figure, still-life, and landscape will be examined and practiced in the course. Students will also concentrate on more complex personal and creative aspects of drawing, while perceptual and conceptual issues will be pursued. By the end of the course, students will have the competence to transform the contextual inquiry into expressive or experimental drawing.

I.2. Course Content:

No.		Hours	%
1.	Identify and discuss historical and cultural functions of drawing: <ul style="list-style-type: none"> - Historical and contextual development of drawing as a medium of visual inquiry and contemporary art practices; - Drawing tools and materials in contemporary art practices; - Rationale and approaches of keeping sketchbooks or visual diary. 	8	15
2.	Apply principals of visual reportage and inquiry with drawing: <ul style="list-style-type: none"> - Types of drawing; - Gesture drawing - concept and techniques; - Linear drawing in gesture movement; - Tonal drawing as a mood of expression. 	8	15
3.	Explore and analyse architectural environment, found objects, and cultural phenomena with drawing: <ul style="list-style-type: none"> - Texture exploration as value of expression; - Theory of perspective and multiple viewpoints for visual inquiry; - Perspectives theory for contemporary art practices. 	8	15
4.	Examine colour expression with drawing: <ul style="list-style-type: none"> - Colour theory for contemporary art practices; - Wet and dry media exploration and examination; - Tonal and colour expression with water media; - Anatomical knowledge and colour theory for life drawing; - Life drawing as a means for self-expression and -experimentation. 	8	15
5.	Explore alternative ways of drawing expression: <ul style="list-style-type: none"> - Compositional principals with mark making; - Spontaneous/ automatic drawing for emotional expression; - Abstract drawing as record of subconscious expression. 	8	15
6.	Apply the interdisciplinary drawing concept in thematic art research: <ul style="list-style-type: none"> - Interdisciplinary drawing concept for thematic art research; - Creative strategies for interdisciplinary art expression; - Pictorial representations and expression with contextual inquiry on culture, power, gender, sexuality. 	12	25
		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.	Critical assess the historical development of drawing as a medium of inquiry and experimentation in contemporary art practices;
2.	Artistically research the concepts of drawing, its various forms, approaches, applications and functions;
3.	Experiment with advanced knowledge in a variety of drawing techniques, approaches, and media;
4.	Explore contemporary debate surrounding the role of drawing in relation to interdisciplinary art-making practice; 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	✓					
PILO1.2						
PILO2.1		✓		✓		
PILO2.2		✓	✓			
PILO2.3	✓					
PILO3.1					✓	
PILO3.2					✓	

** 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.	3, 5	6
2.	Students will be given studio assignments to practice on different inquiry and experimental approaches of drawing.	2, 4, 5	16
3.	Students will be exposed to different perceptual and conceptual issues in drawing through studio exercises and class discussions.	2, 3, 4, 5	16

4.	Works of art by local and international artists will be introduced through lectures and critiques to exemplify different ways of inquiry and experimentation in relation to students' own practice.	1, 2, 4, 5	6
5.	Regular group critiques will be scheduled for sharing ideas, and raising the ability of appreciation, through reviewing the resolved works by students.	2, 4, 5	8

**More may be added.*

I.6. Assessment:

No.	Assessment Methods/Activities	Weighting	
1.	Class assignment: Students are required to submit a collection of finished drawings based on the topics covered in the module. The artwork (drawings) presented is to be supplemented with sketchbooks and exercises showing evidence of continuous development of drawing abilities, exploration and inquiry of different media, ideas, themes and stylistic approaches.	40%	1, 3, 4
2.	Final project: Students are required to submit 6 drawings to demonstrate their understanding, concepts, techniques and idea development of the drawing application as a means for inquiry and experimentation.	30%	2
3.	Professional attitude: 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. 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):

Asuncoín, Josep, and Gemma Guasch. *Drawing: Creative Techniques*. New York: Barron's Educational Series, 2009.

Audette, Anna Held. *100 Creative Drawing Ideas*. Boston: Shambhala Publications, 2004.

Goldstein, Nathan. *Figure drawing: The structure, anatomy, and expressive design of human form*. Upper Saddle River: Prentice Hall Press, 1999.

Goldstein, Nathan. *Art of responsive drawing*. Upper Saddle River: Prentice Hall Press, 2005.

Meggs, Philip B., and Alston W. Purvis. *A history of graphic design*. New York: John Wiley & Sons, 1998.

Mugnaini, Joseph. *Expressive drawing*. Worcester: Davis, 1988.

Rose, Ted. *Discovering drawing*. Worcester: Davis, 1995.

Sale, Teel, and Claudia Betti. *Drawing: A Contemporary Approach*. Florence: Wadsworth Publishing, 2007.

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.