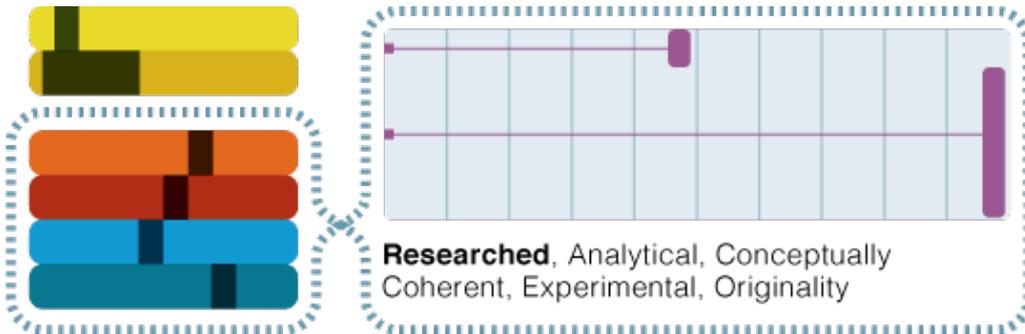


# MM37

## Monash University Drawing 1



multiplemeasures.org.au



### SUMMARY FOR BENCHMARKING

#### How well is interdisciplinary learning supported by the assessment design?

This example highlights a focus on an 'a disciplinary' engagement ... The focus is on delivery of a set of exercises that can improve students' productive engagements across a number of disciplinary formats and concerns. As such, it contrasts many other approaches to interdisciplinary in that the focus is on a skillset that may be shared and translated to disciplinary ends, rather than integrated for interdisciplinary outcomes.

#### How well does the assessment design fit the ID cohort?

##### Does it fit the level of student expertise?

This first year example introduces students from across art and design disciplines to drawing techniques and applications. This shared mode is introduced as a means to develop a range of skills relevant to a number of creative disciplines and the development of creative outcomes. Activities are directed via a series of exercises over the course of the semester.

##### Does it respond to the range and style of cohort learning expectations?

Students come from a number of art and design disciplines within a faculty. These include Fine Art; Industrial Design; Communication Design; Interior Architecture. While the majority of students are from art and design, other disciplines are also included via double degree studies. These may include Information Technology; Education; Humanities.

#### How well does the assessment design align to intended ID learning outcomes?

##### Do the tasks and criteria sufficiently support development of students' disciplinary practices ?

The primary focus of the study is on the expansion and development of students' skills and application of drawing through practice. The study focusses on the development of key skills that can support creative production, that students may translate to their own disciplinary interests. This is a first year study.

##### Do the tasks and criteria sufficiently support development of students' interdisciplinary skills ?

While students will work alongside colleagues with different interests, the work is independently developed and produced. The study brings together students from all but one of the undergraduate areas of the faculty however, and offers a means for students to make interdisciplinary connections with the potential for later collaborations.

##### Do the student / staff roles influencing project direction / aims support the ID learning outcomes?

Students are set particular exercises, but are encouraged to expand on and develop these within the confines of relatively brief tasks. The submission is of a folio - the collation of this allows students some leeway in its content.

##### Do the student / staff roles influencing project process / development support ID learning outcomes?

Student development of additional skills is the main focus of the study through focused exercises. These skills focus on individual approaches highlighting the 'a disciplinary' treatment of these, with a view to their application to a range of undertakings.

## **UNIT/SUBJECT/COURSE OUTLINE + OUTCOMES**

An intensive 1<sup>st</sup> year program facilitating the acquisition and development of practical and intellectual skills required by art, design and architecture students in the discipline of drawing. Observation, analysis, selection, interpretation and expression are studied through sequential projects. Manufactured and natural forms including the figure and other models are central to the investigation of proportion, structure, volume and space through line, tone, shape, movement and texture. A range of drawing materials and methods are explored.

### **Learning Outcomes:**

- Produce artworks to represent objects, expressing their proportion, form and volume whilst displaying a basic grasp of structure;
- Understand the relationships between the formal elements of drawing, including line, tone and shape and the relationships between these as they are incorporated within compositional dynamics;
- Be critically aware of the need for selectivity and identifying visual prejudice;
- Analyse the processes of perception and critically consider drawing in relation to observational objectivity;
- Explore the historical, theoretical, philosophical and aesthetic contexts of drawing.
- Understand and apply the rules of occupational health and safety appropriate to the discipline practice.

## **UNIT/SUBJECT/COURSE ACTIVITIES & ASSESSMENT TASKS**

Unit activities will explore life drawing, perceptual skills, looking and seeing, architecture analyses, other media and techniques, experimental processes, landscape, space and environment.

Assessment is 100% by folio at mid-semester and end of semester (20% mid-semester and 80% final folio). The folio will be comprised of works produced during the duration of the unit, and may also include student's works made independently of the unit, and a journal which will document on-going progress and research over the semester.

## **ASSESSMENT CRITERIA / MARKING**

- Clear understanding of the subject matter and appreciation of issues
- Well organised, with formulated and sustained presentation and response to critique
- Addresses specific objectives
- Evidence of creative insight and originality



## Unit Guide

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DWG1201

Drawing 1

Semester 1, 2016

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# Unit handbook information

## **Synopsis**

An intensive program facilitating the acquisition and development of practical and intellectual skills required by art, design and architecture students in the discipline of drawing. Observation, analysis, selection, interpretation and expression are studied through sequential projects. Manufactured and natural forms including the figure and other models are central to the investigation of proportion, structure, volume and space through line, tone, shape, movement and texture. A range of drawing materials and methods are explored.

## **Mode of delivery**

Caulfield (Day)

## **Workload requirements**

4 studio hours and 8 independent study hours per week

## Academic overview

### **Learning outcomes**

On successful completion of this unit, students will be able to:

1. produce artworks to represent objects, expressing their proportion, form and volume whilst displaying a basic grasp of structure;

2. understand the relationships between the formal elements of drawing, including line, tone and shape and the relationships between these as they are incorporated within compositional dynamics;
3. be critically aware of the need for selectivity and identifying visual prejudice;
4. analyse the processes of perception and critically consider drawing in relation to observational objectivity;
5. explore the historical, theoretical, philosophical and aesthetic contexts of drawing.
6. understand and apply the rules of occupational health and safety appropriate to the discipline practice.

# Unit schedule

Week	Activities	Assessment
0	Drawing Intensive workshop as part of Fine Arts collaborative workshop with MUMA	No formal assessment is undertaken in week 0
1	Introduction to Drawing – Life Model	
2	Perceptual Skills	
3	Perceptual Development-Life Model	
4	Life Model	
5	Looking and Seeing	Mid Semester Review
6	Life Drawing – Experimenting with form	
7	Architectural Analyses	
8	Other Media and Techniques	
9	Outside the frame	
10	Defining strengths	
11	Experimental Processes -Life Model	
12	Landscape, Space, Environment	
	SWOT VAC	No formal assessment is undertaken in SWOT VAC

## Teaching approach

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This unit is delivered as a studio based drawing class that involves a combination of studio teaching, seminars, independent research drawing, group discussion and one to one discussion. The studio fosters the required drawing skills for this subject and the development on independent drawing techniques. Each week will challenge the student with a new subject approach to drawing

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This subject will cover drawing strategies such as: line development, compositional dynamics, and perspective, expressive object relations and proportion, structure, form and tone.

## Required resources

These books specifically address some of the issues that will be discussed in Drawing 1. However, there are also books about the drawings of individual artists in the Monash University Library. You will find them in the 741.9 section.

Bachelard, G., translated from the French by Maria Jolas ; foreword by Etienne Gilson. (1969). The poetics of space. Boston [Mass.], Beacon Press.

Burton, J. e. a. (2005). Vitamin D : new perspectives in drawing London, Phaidon.

Cooper, D. (1992). Drawing and Perceiving. New York, Van Nostrand Reinhold.

Elkins., J. (c1996). The object stares back : on the nature of seeing New York, Simon & Schuster.

Goldstein, N. (1993). Figure Drawing: The Structure, Anatomy and Expressive Design of the Human Form, Prentice Hall

Kovats, T. (c2005). The Drawing book : a survey of drawing : the primary means of expression London, Black Dog Publishing.

Simblet, S. (2004). The drawing book : [an innovative, practical approach to drawing the world around you] / London, Dorling Kindersley Ltd.

Simpson, I. (1992 ). Drawing: Seeing and Observation, A and C Black.

Stella, F. (1986). Working Space. Cambridge, Massachusetts and London, England, Harvard University Press.

Willats, J. (1997). Art and Representation: New Principals in the Art of Representation. Princeton, New Jersey, Princeton University Press.

## **Required Resources**

A materials list of art supplies and required OH&S has been emailed to students and will also be given out at Orientation. A copy is also on page 12 of this unit guide.

## **Recommended Resources**

**Students are expected to have all these materials available at the commencement of each drawing class. Further material requirements may be advised during the semester.**

**A FOLIO** Flat -- Sufficient to fit paper of A1 size (preferably water proof)

**JOURNAL/SKETCHBOOK** A4 or A3 sized sketchpad

**WILLOW CHARCOAL and COMPRESSED CHARCOAL** Thick and thin sticks.

**GRAPHITE PENCILS** At least 12 Soft Grade HB, 2B, 6B Firm block eraser Sufficient to fit drawings of A1 size (preferably water proof)

**ERASER**

**SHARPENER** General purpose cutting knife/scalpel/box cutter (with replaceable blades)

**TAPE** 1 roll 12mm masking tape

**PAPER** A1 cartridge paper. **At least 6 sheets for every class**

**SUPPLIERS**

**The Bookshop:** K Building, Caulfield Campus(Open: 9.00-5.00 Mon-Thur. 9.00-3.00 Fri.

**Melbourne Artists' Supplies** 33 Little Latobe St, Melb (opp RMIT) and 916 Nepean Highway Moorabbin (opp Railway Station)

**Dean's Art Supplies** 188 Gertrude St, Fitzroy and 369 Lonsdale St, Melbourne and 475 Sydney Rd, Brunswick

## Field trips

There may be external excursions within individual classes; the tutor will confirm these in advance.

## Additional subject costs

There may be additional costs in undertaking this subject such as required materials, field trips (the cost of standard MYKI travel) and specialised materials which will be outlined by tutors if these are required.

## **Assessment summary**

Assessment is 100% by folio at mid-semester and end of semester (20% mid-semester and 80% final folio). The folio will be comprised of works produced during the duration of the unit, and may also include student's works made independently of the unit, and a journal which will document on-going progress and research over the semester.

Assessment task	Value	Due date
Assessment Task 1: Mid Semester Assessment	20%	Week 5, April 4-8
Assessment Task 2: Final Folio Examination	100%	Week 14 June 7

### Assessment Summary

Assessment is 100% by folio at mid-semester and end of semester (20% mid-semester and 80% final folio). The folio will be comprised of works produced during the duration of the unit, and may also include student's works made independently of the unit, and a journal which will document on-going progress and research over the semester.

## Assessment Tasks

Assessment Task	Value	Due Date
1. Mid Semester Folio Presentation		Week 5 April 4-8
2. Final Folio Submission	100%	Week 14: June 7

## Assessment requirements

### Participation

All students are expected to attend and participate in scheduled studio classes. As this is a folio based subject, participation in each class builds the folio and strengthens the students skills and knowledge. Participation is the key learning tool for students in this subject for engaging with peers and teaching staff.

### Assessment tasks

**Assessment task title: Assessment Task 1: Mid Semester Assessment**

**Task value:** 20%

**Task due date:** Week 5, April 4-8

**Details of task:** Students will submit all drawings completed in studio, in the workbook for feedback

All class projects will be set in studio and given to students each week

**Criteria for marking: (see assessment rubric on page 13 of this Unit Guide)**

**Assessment task title: Assessment Task 2: Final Folio Examination**

**Task value:** 100%

**Task due date:** Week 14 June 7

**Details of task:** Students will submit all drawings completed in studio and any additional drawings produced independently as instructed during the semester for examination

**Criteria for marking: (see assessment rubric on page 13 of this Unit Guide)**

## Submission requirements

Please keep a copy of tasks submitted for your records.

Students will be required to drop off their final folio of drawings for assessment into room D1.08 where there will be signs indicating which class and tutor to place the folio under.

## Feedback to you

- 

One to one feedback each week from the drawing tutor

-

Group studio critique

- 

Individual consultation

- 

Written commentary on assessment at mid semester

- 

Please refer to Assessment Rubric at the end of this Unit Guide

## Grading schema

### Standard Unit Grading Schema

Code	Grade	Mark	GPA value
HD	High Distinction	80 - 100	4
D	Distinction	70 - 79	3
C	Credit	60 - 69	2
P	Pass	50 - 59	1
N	Fail	0 - 49	0.3
WN	Withdrawn Fail		0

### Faculty guidelines for grading schema

High Distinction 80-100 HD

Exceptionally clear understanding of subject matter and appreciation of issues; well organised, with formulated and sustained presentation and response to critique. Addresses all the specific objectives with many to a high standard. Evidence of creative insight and originality.

Distinction 70-79 D

Strong grasp of subject matter and appreciation of key issues; addresses all the specific objectives, with several to a high standard; clearly developed presentation and response to critique. Evidence of creative and solid work.

Credit 60-69 C

Competent understanding of subject matter and appreciation of the main issues; addresses all the specific objectives, some reasonably well. Clearly developed presentation and response to critique; well prepared and presented.

Pass 50-59

Satisfactory. Appreciation of subject matter and issues. Addresses all the specific objectives; work