

University of the
Arts London * *
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2009-10

UAL Drawing
Unit Specifications

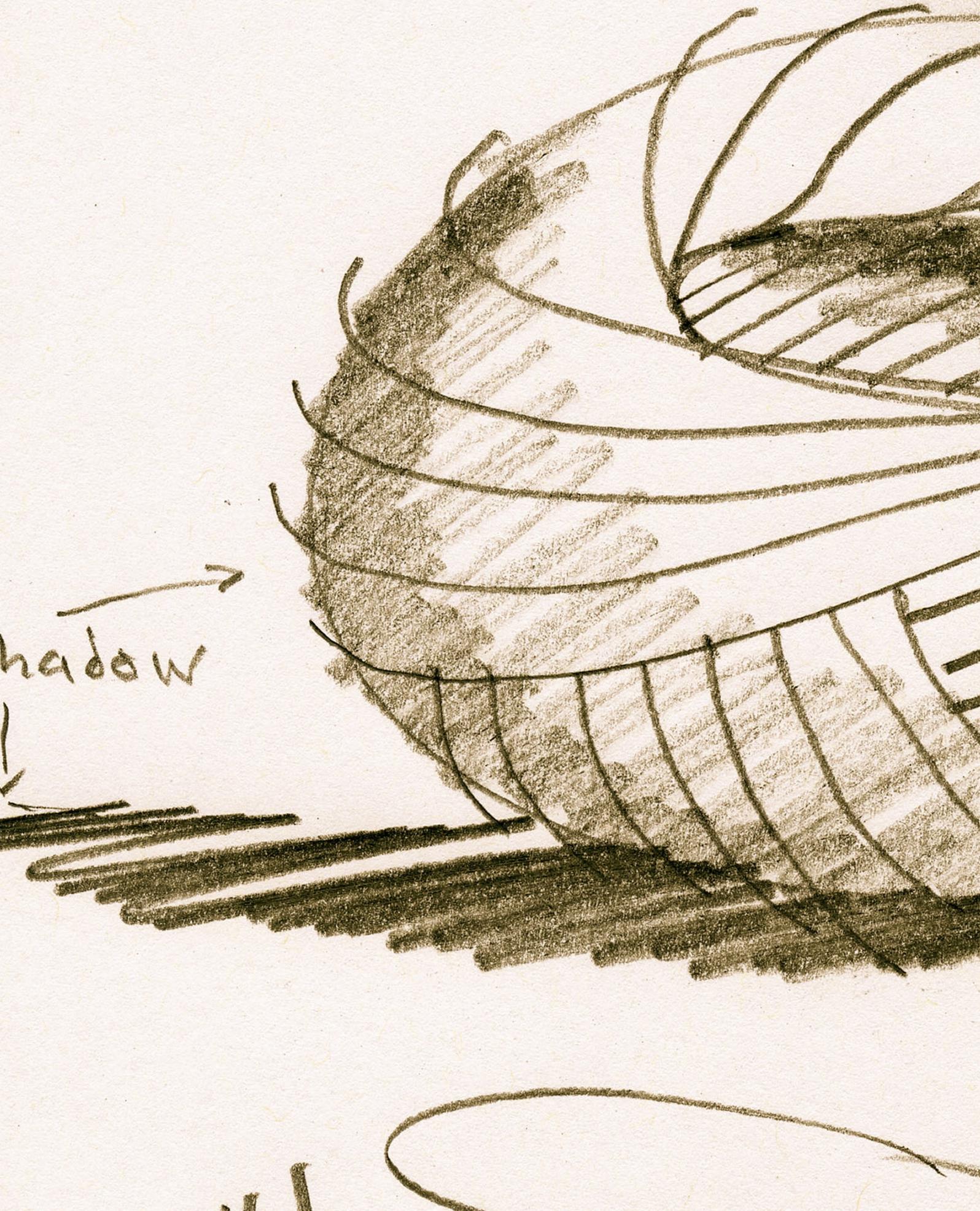


UAL Drawing

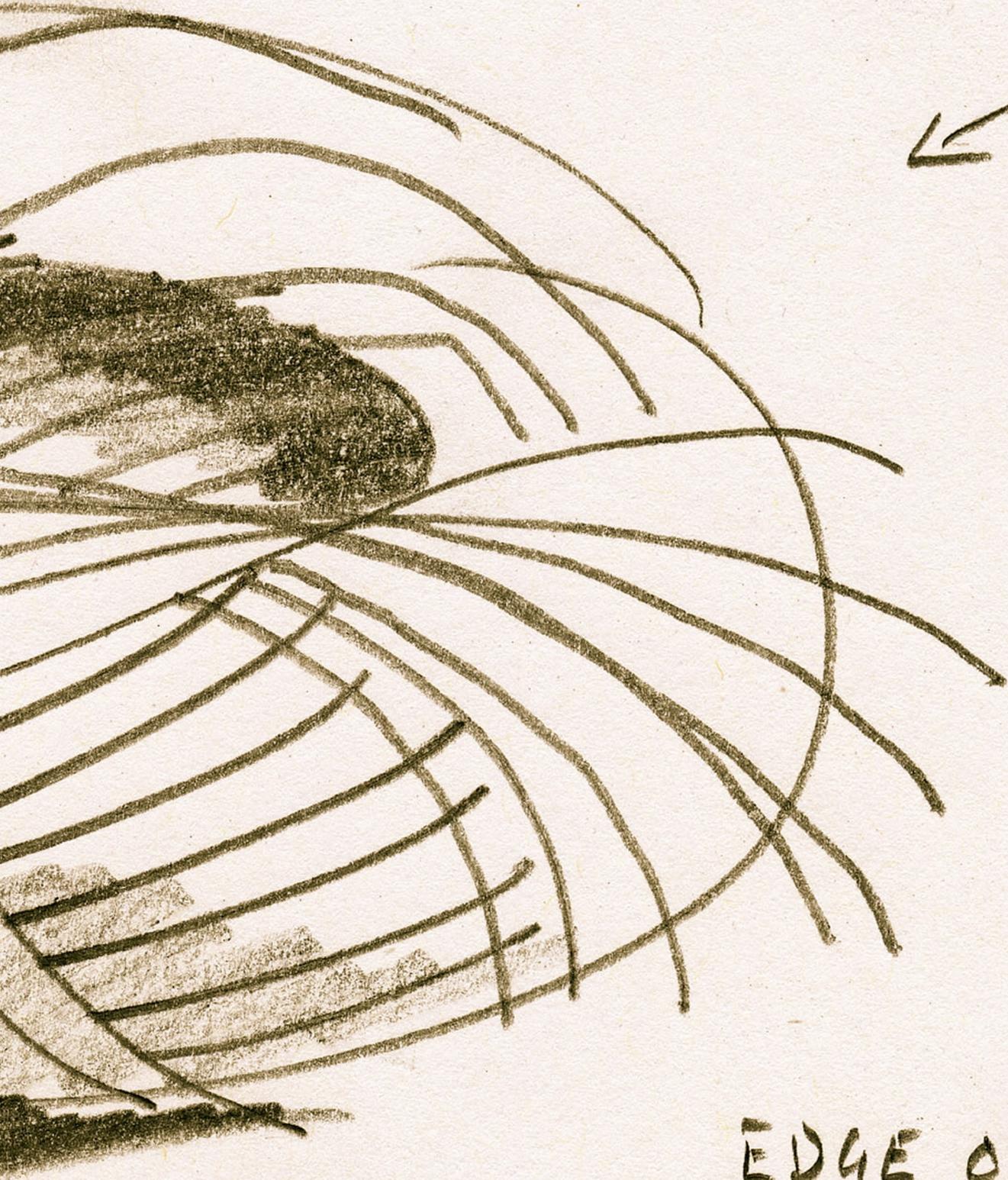
Unit Specifications

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Units & Indicative Content



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Unit 1

Drawing Materials and Processes

Level: 3

Credit value: 3

Unit Aim: To develop an understanding of how the choice of materials and processes can influence the meaning and appearance of a drawing

Learning Outcomes The candidate will:	Assessment Criteria The candidate can:
1. Understand how to select appropriate drawing materials	1.1 Identify a range of drawing materials 1.2 Select and evaluate appropriate materials for a designated task
2. Understand the potential of appropriate materials	2.1 Compare & contrast a range of drawing materials
3. Be able to produce drawn evidence to explore the potential of materials in relation to creative solutions	3.1 Select a range of drawing materials for designated tasks 3.2 Evaluate the use of a range of drawing processes for designated tasks

Indicative content, teaching strategies and learning activities

This unit, linked with the Drawing & Measurement, Drawing with Light and Drawing & Writing units is designed to provide a coherent body of knowledge which will enable the candidate to select and use task appropriate drawing materials and reach inventive solutions to support cross disciplinary drawing activities.

The learning for this unit should be delivered as studio projects designed to develop the student's confidence and familiarity with a range of materials and processes. Learners should be encouraged to be adventurous and open minded in exploring and development of their practical work. In discussion students should be introduced to a full range of drawing materials, that go beyond what is practical to use in class example :- Tattooing, sky writing, shadow drawings, silhouettes and road markings.

Practical activities in this unit will require the student to engage with both 'seeing' and 'feeling'. The aim of all formal teaching in this unit should be to present drawing through practice as both an intellectual and sensual experience.

A range of activities might include:

1. Drawing Textures
 - Make a line drawing of a texture from observation
 - Make a tonal drawing of a texture from observation (wood grain, a brick)
2. Drawing with mechanical aids
 - Using an appropriate drawing instrument make a measured drawing of an object on graph paper
 - Make a copy of a geometric pattern using a compass and ruler.
3. Drawing from Observation
 - Draw from life using an erasable medium and then
 - Draw the same scene using a medium that cannot be erased (any subject matter)
4. Drawing from Memory
 - Using a "light touch" medium (pencil and eraser for example) draw a complex subject matter (the human figure or a series of objects in perspective space)

then

- Reduce that drawing to a simple elegant line drawing in pen and ink by drawing over the first image without an eraser
- Re- draw the second drawing with different materials (discuss the difference between the outcomes in drawings i.) and ii.) either as a written assignment or as a class discussion)

Learners should understand how to select appropriate drawing materials, understand their potential and their differences, then demonstrate by drawn evidence an ability to use drawing materials both judiciously and inventively in assisting creative outcomes.

Centres should adopt a delivery approach which supports the development of their particular learners. The aims and aspirations of all learners, including those with identified special needs, should be considered and appropriate support mechanisms put in place.

Methods of assessment and evidence of achievement

This unit will be internally assessed and moderated through a learner's portfolio of evidence against the unit outcomes and assessment criteria. The assessment activities for this unit may be combined with those for Drawing & Measurement, Drawing with Light and Drawing & Writing

Evidence is not prescribed. It could typically include investigations into drawing materials and processes presented in notebooks or on sheets of paper in any medium and scale. At this level written reflections and cross comparisons of work produced and materials used may also be useful.

This list is not exhaustive. Learners should be encouraged to develop the most appropriate evidence to demonstrate their achievement of the unit learning outcomes and assessment criteria.

Additional information

Centres must have the physical resources to successfully implement the programme including appropriately equipped and updated Art and Design Studios and Workshops, IT facilities and information and research sources. Centres must provide an appropriate level of access to dedicated general studios and an adequate flexible or open access provision in more specialist areas.

Unit 2

Drawing and Measurement

Level: 3

Credit value: 3

Unit Aim: To develop understanding of systems of measurement in drawing such as composition, proportion and perspective, and lead to the accurate translation of 3D subject to 2D linear drawings

Learning Outcomes The candidate will:	Assessment Criteria The candidate can:
1. Be able to use observational drawing skills	1.1 Use observational drawing skills 1.2 Evaluate the appropriateness of observational drawing skills
2. Understand the principles, methods and techniques of translating 3D subjects into 2D linear drawings	2.1 Explain principles, methods and techniques of translating 3D subjects into 2D linear drawings and make changes through analysis and evaluation 2.2 Use principles, methods and techniques of translating 3D subjects into 2D linear drawings 2.3 Evaluate their own use of principles, methods and techniques of translating 3D subjects into 2D linear drawings
3. Understand drawing materials and methods	3.1 Analyse own progress and performance 3.2 Identify relevant progression opportunities for future study or work
4. Understand systems of measurement in drawing	4.1 Identify information to inform the development of drawings and sketches 4.2 Use information to inform the development of drawings and sketches 4.3 Evaluate systems of measurement in drawing

Indicative content, teaching strategies and learning activities

This unit is linked with Drawing Materials & Process and Drawing with Light, and is designed to provide a coherent body of knowledge which will enable the candidate to select and use appropriate systems of measurement in drawing, leading to an ability to translate 3D subjects to 2D linear drawings with improved spatial awareness and accuracy.

The learning for this unit should be delivered as studio projects covering different observational drawing techniques used to translate 3D subjects into 2D linear drawings. Learners should be encouraged to be analytical and open minded in the exploration and development of their practical work. In most cases, this unit requires the student to develop a certain level of accuracy in their translation of 3D objects into drawings.

Practical activities in this unit will require the student to develop their skills of observation through line drawing with increasing confidence in how to select and apply appropriate techniques.

A range of activities might include:

1. Anatomy study
 - the class could visit a museum to observe/draw skeletons on display, focusing on the accuracy of their drawing and reflecting on how the skeletal structure
2. Perspective: linear perspective, plan and section (the Alberti Square), orthographic projection to create a:
 - draw one's own bedroom
 - Drawing within a large interior such as a museum, train station or shopping mall.
 - an exploded diagram
3. Still life
 - a stack of boxes, chairs or tables
4. Life drawing
5. Drawing from life (landscape, architecture)
6. medical/technical illustration
 - using appropriate tools of measurement with an understanding of the conventions of marks needed to convey particular meaning, e.g. hatch lines indicating a manual strike in an ancient stone tool or the simplification of information in a surgical diagram

Learners should understand: the range of drawing methods that can be used to translate 3D objects into 2D linear drawings, evidence by how they are applied appropriately, and with accuracy, within practical work.

Centres should adopt a delivery approach which supports the development of their particular learners. The aims and aspirations of all learners, including those with identified special needs, should be considered and appropriate support mechanisms put in place.

Methods of assessment and evidence of achievement

This unit will be internally assessed and moderated through a learner's portfolio of evidence against the unit outcomes and assessment criteria. Evidence is not prescribed. It could typically include investigations that use tools for measurement to translate 3D objects and spaces into 2D linear drawings. The classroom itself provides a good starting point, presented in notebooks, paper and the computer using line drawing.

This list is not exhaustive. Learners should be encouraged to develop the most appropriate evidence to demonstrate their achievement of the unit learning outcomes and assessment criteria.

Additional information

Centres must have the physical resources to successfully implement the programme including appropriately equipped and updated Art and Design Studios and Workshops, IT facilities and information and research sources. Centres must provide an appropriate level of access to dedicated general studios and an adequate flexible or open access provision in more specialist areas.

Unit 3

Drawing with Light

Level: 3

Credit value: 3

Unit Aim: To develop the ability to recognize light as driving force behind both manual and instrument assisted drawings and evaluate its potential for altering/adding to the meaning of the subject matter through the techniques used to make images.

Learning Outcomes The candidate will:	Assessment Criteria The candidate can:
1. Understand drawings made with light and be able to identify and evaluate a range of ways of drawing with light	1.1 Identify the ways light may be used to draw 1.2 Evaluate the ways light may be used to draw
2. Be able to use tonal drawing	2.1 Produce tonal drawings as a means of recording 2.2 Evaluate their own tonal drawings
3. Be able to draw using a digital medium	3.1 Demonstrate the use of digital drawing 3.2 Evaluate the use of their own digital drawing
4. Understand the relationship between tone, photography and drawing	4.1 Use a range of photographic processes to make tonal images 4.2 Explain the relationship between photography, tone and drawing
5. Understand historical and contemporary practice	5.1 Identify and explain the qualities and characteristics evident in work from historical and contemporary examples

Indicative content, teaching strategies and learning activities

This unit, linked with the Drawing & Measurement, Drawing Materials and Processes, and Drawing & Writing units is designed to provide a coherent body of knowledge which will enable the candidate to understand:

- the role that light and dark plays in making images visible within drawings
- how to draw with a digital medium to support cross disciplinary drawing activities.

The learning for this unit should be delivered through a range of appropriately structured activities which are likely to include both studio projects and independent study designed to develop the student's confidence and familiarity with the conventions and processes associated with tonal and digital drawing. Students should be encouraged to see how light and dark in a drawing connects the hand made with the digital in the development of their practical work.

Practical activities in this unit will require the student to engage with skills acquisition learning and practice as both an intellectual and sensual experience. Students should be encouraged to work experimentally with their subject matter. Students will need, probably through practical experimentation, to understand the principles of the Camera Obscura and the Pin Hole Camera.

A range of activities might include:

1. Freehand Tonal Drawing
 - Using the white of untouched paper as the lightest area in a drawing and tone, not line, draw an object by first drawing its shadow then the object itself- by describing only the darkest and then the medium tones visible on its surface, (a football, a cup, a torch, a dice). Surface decoration can be drawn in, in line afterwards, as a means of differentiating between line and tone primary and secondary information.
 - Using the white of untouched paper as the lightest area in a drawing and tone, not line, draw a light source within a dark but not pitch black environment, (a candle flame in a room, a torch in a garden, a TV screen in a room, the moon in the sky)
2. Draw a tonal image in Photoshop
 - Of a candle flame, a torch, a TV screen or the moon against a dark but not black environment that shows a range of tones

- Of a football, a cup, a torch or a dice that includes a shadow, then add any linear surface information afterwards
3. Make a drawing using a light source and any or all of the following
 - A mirror, a magnifying glass and or photosensitive paper.

Learners should understand how:

- To select appropriate materials and methods
- Light can be used to generate three dimensional illusions
- To demonstrate through drawing, evidence of an ability to use a range of methods and materials in the construction of convincing and inventive outcomes.

Centres should adopt a delivery approach which supports the development of their particular learners. The aims and aspirations of all learners, including those with identified special needs, should be considered and appropriate support mechanisms put in place.

Methods of assessment and evidence of achievement

This unit will be internally assessed and moderated through a learner's portfolio of evidence against the unit outcomes and assessment criteria.

Evidence is not prescribed. It could typically include include two dimensional work including drawn images on sheets of paper, photography, laser prints and notebooks or drawn images on sheets of paper.

This list is not exhaustive. Learners should be encouraged to develop the most appropriate evidence to demonstrate their achievement of the unit learning outcomes and assessment criteria.

Additional information

Centres must have the physical resources to successfully implement the programme including appropriately equipped and updated Art and Design Studios and Workshops, IT facilities and information and research sources. Centres must provide an appropriate level of access to dedicated general studios and an adequate flexible or open access provision in more specialist areas.

Unit 4

Drawing and Writing

Level: 3

Credit value: 3

Unit Aim: To introduce learners to where drawing and writing overlap, where language can be perceived as matter, and where drawings can communicate like words

Learning Outcomes The candidate will:	Assessment Criteria The candidate can:
1. Understand drawing in relation to writing	1.1 Produce drawing in relation to writing in practical work and sketchbooks 1.2 Analyse their own drawing in relation to written work
2. Be able to experiment with drawn and written content within practical work	2.1 Carry out a range of practical work to explore the distinction between drawn and written content 2.2 Use materials and methods to explore the distinction between drawn and written 2.3 Evaluate the result of using chosen materials and methods
3. Understand contextual perspectives and approaches with drawing and writing	3.1 Compare & contrast contextual research to inform practical work 3.2 Evaluate their own research

Indicative content, teaching strategies and learning activities

This unit is designed to provide a coherent body of knowledge which will enable the candidate to develop innovative and experimental typographic design.

The learning for this unit should be delivered as studio projects covering how the physical properties of words- their size, shape and colour- are composed on the 2D surface. Learners should be encouraged to be adventurous and open minded in exploring and development of their practical work, with developed awareness of how words & letters on the 2D surface (and beyond) relate to each other and to images.

Practical activities in this unit will require the student to engage with a range of typographical explorations, experimenting in an informed and innovative way.

A range of activities might include:

1. An exploration of script, particularly religious texts (Islamic, illuminated manuscripts) and what the use of ornament and stylisation mean.
2. A comparative exploration into ancient writing, such as pictograms, hieroglyphics, cuneiform, etc., and their origins. Particular focus could be made towards their pictorial resemblance to subjects.
3. A survey of creative investigations into the relationship between drawing and writing, including: concrete poetry, Situationist maps, the writing of Georges Perec, and artists such as Mary Kelly, Ed Ruscha, Joan Miro, Henri Michaux, Marcel Broodthaers, Cy Twombly, Otto Wols, Andre Masson. Students could experiment with these ideas through practical work.
4. Using methods of notation (sound, music and choreography) as a starting point, experimenting with new methods for translating the audible into the visual.
5. A project could go beyond the 2D surface by exploring the use of typography in early Modernist film-making, animation and film titles, such as the work of Saul Bass, thus allowing students to explore principles in film and digital media.

Learners should understand: the range of typographic approaches, then be able to demonstrate in practical work and ability to experiment with how words and letters relate to each other on the 2D surface (and beyond), as well as to images.

Centres should adopt a delivery approach which supports the development of their particular learners. The aims and aspirations of all learners, including those with identified special needs, should be considered and appropriate support mechanisms put in place.

Methods of assessment and evidence of achievement

This unit will be internally assessed and moderated through a learner's portfolio of evidence against the unit outcomes and assessment criteria.

Evidence is not prescribed. It could typically include investigations into a range of typographic methods. Exploration could happen in a variety of scales- within notebooks, on paper and in film and digital media. This list is not exhaustive. Learners should be encouraged to develop the most appropriate evidence to demonstrate their achievement of the unit learning outcomes and assessment criteria.

Additional information

Centres must have the physical resources to successfully implement the programme including appropriately equipped and updated Art & Design Studios and Workshops, IT facilities and information and research sources. Centres must provide an appropriate level of access to dedicated general studios and an adequate flexible or open access provision in more specialist areas.

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