

Lingnan University
B.A. (Honours) in Visual Studies

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| Course Title | : Understanding Drawing |
| Course Code | : VIS 2106 |
| Recommended Study Year | : Year 2, 3 and 4 |
| No. of Credits/Term | : 3 |
| Mode of Tuition | : Seminar |
| Class Contact Hours | : 3 hours per week |
| Category in Major Programme | : Programme Elective |
| Prerequisite(s) | : N/A |
| Co-requisite(s) | : N/A |
| Exclusion(s) | : N/A |
| Exemption Requirement(s) | : N/A |

Brief Course Description

A theoretical, historical and experiential exploration of the visual medium of drawing.

Aims

To acquaint students with ongoing discussions about the nature, functions and value of drawing across a range of subject disciplines, and to foster understanding and appreciation of the medium of drawing through practical and theoretical engagement with canonical and contemporary works.

Learning Outcomes

This course is designed to enhance students' appreciative, analytical and expressive skills in relation to the medium of drawing, promoting their understanding of the nature, functions and value of the medium.

By completion of the course, students should be able to:

1. Interpret drawings from a range of fields of enquiry and diverse historical and cultural contexts.
2. Assess claims made on topics such as the nature, functions and value of drawing.
3. Analyze and discuss drawings in terms of their fundamental elements and the contribution that these make to visual meaning.
4. Produce guided and self-directed drawing projects.

Indicative Content

1. Basic approaches and issues. Aesthetic and instrumental approaches to drawing across a range of subject disciplines. Theoretical and experiential perspectives on making meaning through drawing. The fundamental elements of drawing such as line, tone, colour, space, volume, rhythm, composition, perspective and their relation to the meaning of specific drawings. Analysis of key works of drawing.
2. Close engagement with selected topics and examples such as: key periods in the history of drawing such as the Renaissance and avant-garde art movements of the twentieth century; the status of drawing in relation to other communicative media; the functions and aesthetic features of scientific and geographical drawing; recent research on drawing and cognition; practitioners' perspectives on the roles of drawing; drawing in therapeutic and educational contexts; the aesthetics of drawing - East and West; drawing in everyday life.

Teaching Method

Lecture, discussion, practice

Measurement of Learning Outcomes

| Learning Outcomes | Assessment Methods | | | |
|--|--------------------|----------------------|--------------|---------|
| | Participation | Portfolio of Drawing | Presentation | Journal |
| 1. Interpret drawings from a range of fields of enquiry and diverse historical and cultural contexts. | ✓ | ✓ | | ✓ |
| 2. Assess claims made on topics such as the nature, functions and value of drawing. | ✓ | ✓ | ✓ | ✓ |
| 3. Analyze and discuss drawings in terms of their fundamental elements and the contribution that these make to visual meaning. | | ✓ | ✓ | |
| 4. Produce guided and self-directed drawing projects. | | ✓ | | |

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Assessment

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|----------------------|-----|
| Participation | 10% |
| Portfolio of Drawing | 30% |
| Presentation | 20% |
| Journal | 40% |

Required Readings

Selections from:

Kovats, Tania, ed. *The Drawing Book: A Survey of Drawing: The Primary Means of Expression*. London: Black Dog Publishing, 2007.

Betti, Claudia and Teel Sale. *Drawing: A Contemporary Approach*, 4th edition. Belmont: Wadsworth Publishing Company, 1996.

Parramón, J. M. *The Complete Book of Drawing: the History, Materials, Techniques, Theory and Practice of Drawing*. London: Phaidon, 1993.

Supplementary Readings

Chavez, Anja. *Infinite Possibilities: Serial Imagery in 20th-Century Drawings*. Wellesley, MA: Davis Museum and Cultural Center, 2005.

Dexter, Emma. *Vitamin D: New Perspectives in Drawing*. London: Phaidon, 2005.

Dewey John. *The Psychology of Drawing*. New York: Teachers College, Columbia University, 1919.

Edwards, Betty. *The New Drawing on the Right Side of the Brain*, Los Angeles: Tarcher, 1999.

Elkins, James. *The Poetics of Perspective*. Ithaca, New York: Cornell University Press, 2001.

Hoptman, Laura et al. *Drawing Now: Eight Propositions*. New York, The Museum of Modern Art, 2002.

Hodges, Elaine R. S., and Guild of Natural Science Illustrators. *The Guild Handbook of Scientific Illustration*. New Jersey: John Wiley and Sons, 2003.

Kaupelis, Robert. *Experimental Drawing*, New York: Watson-Guption Publications, 1980.

Massironi, Manfredo. *The Psychology of Graphic Images: Seeing, Drawing, Communicating*. Translated by Nicola Bruno, Mahwah, NJ: Lawrence Erlbaum Associates Inc, 2001.

Perez-Oramas, Luis. *An Atlas of Drawings*. New York: The Museum of Modern Art, 2006.

Ruskin, John. *The Elements of Drawing*, Whitefish, MT: Kessinger Publishing, 2005.

TRACEY. *Drawing Now: Between the Lines of Contemporary Art*. London and New York: I. B. Tauris, 2008.

Van Sommers, Peter. *Drawing and Cognition*. Cambridge: Cambridge University Press, 1984.

Important Notes:

- (1) Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course learning outcomes.
- (2) Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations. In particular, plagiarism, being a kind of dishonest practice, is “the presentation of another person’s work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student’s own work”. Students are required to strictly follow university regulations governing academic integrity and honesty.
- (3) Students are required to submit writing assignment(s) using Turnitin.
- (4) To enhance students’ understanding of plagiarism, a mini-course “Online Tutorial on Plagiarism Awareness” is available on <https://pla.ln.edu.hk/>.