



CART11015 Drawing Fundamentals and Graphic Languages

Term 1 - 2018

Profile information current as at 07/05/2024 04:24 pm

All details in this unit profile for CART11015 have been officially approved by CQUniversity and represent a learning partnership between the University and you (our student). The information will not be changed unless absolutely necessary and any change will be clearly indicated by an approved correction included in the profile.

General Information

Overview

In this unit, you will develop competence and confidence in drawing so that it may form a key activity in your creative practice. You will use drawing as a direct and expressive mode of communication, and as a primary creative design tool. Whilst developing the ability to apply fundamental drawing concepts in a range of media and approaches, you will also develop knowledge about how drawn marks can be translated into graphic languages. This knowledge will be transferrable to other studio disciplines. As well as improving your ability to draw with confidence, this unit is designed to develop your ability to see and think like a visual artist and to develop an on-going relationship with the act of drawing.

Details

Career Level: *Undergraduate*

Unit Level: *Level 1*

Credit Points: 6

Student Contribution Band: 8

Fraction of Full-Time Student Load: 0.125

Pre-requisites or Co-requisites

There are no requisites for this unit.

Important note: Students enrolled in a subsequent unit who failed their pre-requisite unit, should drop the subsequent unit before the census date or within 10 working days of Fail grade notification. Students who do not drop the unit in this timeframe cannot later drop the unit without academic and financial liability. See details in the [Assessment Policy and Procedure \(Higher Education Coursework\)](#).

Offerings For Term 1 - 2018

- Rockhampton

Attendance Requirements

All on-campus students are expected to attend scheduled classes – in some units, these classes are identified as a mandatory (pass/fail) component and attendance is compulsory. International students, on a student visa, must maintain a full time study load and meet both attendance and academic progress requirements in each study period (satisfactory attendance for International students is defined as maintaining at least an 80% attendance record).

Website

[This unit has a website, within the Moodle system, which is available two weeks before the start of term. It is important that you visit your Moodle site throughout the term. Please visit Moodle for more information.](#)

Class and Assessment Overview

Recommended Student Time Commitment

Each 6-credit Undergraduate unit at CQUniversity requires an overall time commitment of an average of 12.5 hours of study per week, making a total of 150 hours for the unit.

Class Timetable

[Regional Campuses](#)

Bundaberg, Cairns, Emerald, Gladstone, Mackay, Rockhampton, Townsville

[Metropolitan Campuses](#)

Adelaide, Brisbane, Melbourne, Perth, Sydney

Assessment Overview

1. **Learning logs / diaries / Journal / log books**

Weighting: 40%

2. **Portfolio**

Weighting: 60%

Assessment Grading

This is a graded unit: your overall grade will be calculated from the marks or grades for each assessment task, based on the relative weightings shown in the table above. You must obtain an overall mark for the unit of at least 50%, or an overall grade of 'pass' in order to pass the unit. If any 'pass/fail' tasks are shown in the table above they must also be completed successfully ('pass' grade). You must also meet any minimum mark requirements specified for a particular assessment task, as detailed in the 'assessment task' section (note that in some instances, the minimum mark for a task may be greater than 50%). Consult the [University's Grades and Results Policy](#) for more details of interim results and final grades.

CQUniversity Policies

All University policies are available on the [CQUniversity Policy site](#).

You may wish to view these policies:

- Grades and Results Policy
- Assessment Policy and Procedure (Higher Education Coursework)
- Review of Grade Procedure
- Student Academic Integrity Policy and Procedure
- Monitoring Academic Progress (MAP) Policy and Procedure – Domestic Students
- Monitoring Academic Progress (MAP) Policy and Procedure – International Students
- Student Refund and Credit Balance Policy and Procedure
- Student Feedback – Compliments and Complaints Policy and Procedure
- Information and Communications Technology Acceptable Use Policy and Procedure

This list is not an exhaustive list of all University policies. The full list of University policies are available on the [CQUniversity Policy site](#).

Unit Learning Outcomes

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

1. Reflect on various modes of drawing and how they may be beneficial to the contemporary visual artist
2. Exhibit a fundamental understanding of the relationships between mark-making, human perception and meaning generation through drawing and reflective writing
3. Integrate drawing elements and concepts including line, tone, shape, texture, pattern, proportion, space, perspective and emphasis to produce drawn documents with descriptive and suggestive power
4. Generate drawings which apply concepts relevant to observational, interpretative, expressive and preparatory drawings.

Alignment of Learning Outcomes, Assessment and Graduate Attributes

 N/A Level	 Introductory Level	 Intermediate Level	 Graduate Level	 Professional Level	 Advanced Level
---	--	--	--	--	--

Alignment of Assessment Tasks to Learning Outcomes

Assessment Tasks	Learning Outcomes			
	1	2	3	4
1 - Learning logs / diaries / Journal / log books - 40%	•	•		
2 - Portfolio - 60%			•	•

Alignment of Graduate Attributes to Learning Outcomes

Graduate Attributes	Learning Outcomes			
	1	2	3	4
1 - Communication	•	•	•	•
2 - Problem Solving	•	•	•	•
3 - Critical Thinking	•	•	•	•
4 - Information Literacy			•	•
5 - Team Work				
6 - Information Technology Competence			•	•
7 - Cross Cultural Competence	•	•	•	•
8 - Ethical practice	•	•	•	•
9 - Social Innovation				
10 - Aboriginal and Torres Strait Islander Cultures				

Alignment of Assessment Tasks to Graduate Attributes

Assessment Tasks	Graduate Attributes									
	1	2	3	4	5	6	7	8	9	10
1 - Learning logs / diaries / Journal / log books - 40%	•	•	•	•		•				
2 - Portfolio - 60%	•	•	•	•		•	•	•		

Textbooks and Resources

Textbooks

CART11015

Prescribed

Landscapes: John Berger on Art

Edition: 1 (2016)

Authors: John BERGER

VERSO

London , NA , England

ISBN: 13:978-1-78478-584-0

Binding: Hardcover

Additional Textbook Information

No

[View textbooks at the CQUniversity Bookshop](#)

IT Resources

You will need access to the following IT resources:

- CQUniversity Student Email
- Internet
- Unit Website (Moodle)

Referencing Style

All submissions for this unit must use the referencing style: [American Psychological Association 6th Edition \(APA 6th edition\)](#)

For further information, see the Assessment Tasks.

Teaching Contacts

Patrick Connor Unit Coordinator
p.connor@cqu.edu.au

Schedule

Week 1 Observational Drawing/General Drawing: Basic Analytical Drawing - 05 Mar 2018

Module/Topic	Chapter	Events and Submissions/Topic
--------------	---------	------------------------------

Discussion Topic 1: What is a Drawing? Drawing as a creative act or descriptive document. Drawing considered as various kinds of documents (Drawing types and purpose). Drawing considered in the context of a genre of visual communication. (emitter - receiver)

Discussion Topic 2: Drawing from life -observation and translation. The nature of drawing at an easel in contrast to drawing at a desk. Practical Activity: 'ghosting' and drawing at an easel.

Discussion Topic 3: Analytical drawing, as strategic process, use of construction lines and learning new ways of seeing. line, shape, measuring general proportions & graphic relationships.

Practical Activity: drawing from still life using standard analytical approaches.

Students read Study Notes (Moodle): Introduction to drawing fundamentals.

Familiarisation with Drawing Assessments

Drawing Fundamentals and Graphic Languages Week 1 Study Notes.

Learning Log Week 1: For the week 1 Learning Log you will succinctly describe the purpose and benefits of: A) analytical drawing approaches (no more than 250 words) and B) the use of construction lines when completing observational drawings. (no more than 250 words)

Week 2 Observational Drawing/General Drawing: What is a line? - 12 Mar 2018

Module/Topic	Chapter	Events and Submissions/Topic
<p>Discussion Topic 1: What is a Line?: How does a line work? How does it communicate? What kinds of 'jobs' do lines perform? (Construction lines, contour lines, cross-contour lines, hatching and cross-hatching, gestural lines, broken lines, line weight and character, relationship to drawing media and positive and negative space.)</p> <p>Practical Activity: Practice analytical drawing focusing on structure and defining sound proportions.</p> <p>Practical Activity: Contour line drawings of simple objects.</p> <p>Practical Activity: Negative space drawing</p> <p>Discussion Topic 2: Reading #1 'Landscapes: John Berger on Art'; (Chapter 2, To Take Paper, to Draw - discuss drawing as a communicative act using unique and shared 'visual languages'. What part does individual style and expressiveness play in drawing as a communicative act?</p>	<p>Reading #1 'Landscapes: John Berger on Art'; (Chapter 2, To Take Paper, to Draw - discuss drawing as a communicative act using unique and shared 'visual languages'. What part does individual style and expressiveness play in drawing as a communicative act?</p> <p>Students read Study Notes (Moodle): Drawing at an easel.</p>	<p>Drawing Fundamentals and Graphic Languages Week 2 Study Notes</p> <p><u>Learning Log Week 2:</u> For this week's learning log you will briefly explain how drawn marks, spaces around marks, the quality and variety of marks may form a graphic language. (no more than 500 words)</p>

Week 3 Observational Drawing/General Drawing: Hatching, Tone and Visual Interest - 19 Mar 2018

Module/Topic	Chapter	Events and Submissions/Topic
--------------	---------	------------------------------

Discussion Topic 1: What is tone and value? considering the use of linear and tonal systems in tandem. Discuss terms such as: tone, volume, space.

Practical Activity: Complete drawing/s using graphite and charcoal pencil, contour line and cross-hatching to describe volume and tone.

Practical Activity: Complete drawing using compressed charcoal to sketch (suggest) and describe (illustrate) tone volume and structure. Incorporate negative space, creative use of pictorial space and consider composition issues.

Practical Activity: Complete a tonal drawing without using line. Media may include conte', chalk, charcoal. Support may include coloured paper or coloured ground (not white and with a tonal value)

Practical Activity: Complete creative drawing of still life study with a focus on pictorial relationships, positive and negative space, creative use of line variety, pattern, rhythm and pictorial space/picture planes)

Discussion Topic 2: How the gap between observation and translation can offer creative opportunities and slippages in meaning. Discuss further how groups of marks may be considered as graphic languages and how drawing genres and related codes shape meaning generation. That is drawing as various kinds of communicative acts.

Reading #1 'Landscapes: John Berger on Art'; (Chapter 3, The Basis of all Painting and Sculpture is Drawing - discuss continued relevance of such an approach)

Reading #1 'Landscapes: John Berger on Art'; (Chapter 3, The Basis of all Painting and Sculpture is Drawing - discuss continued relevance of such an approach)

Students read Study Notes (Moodle): Drawing for its own sake; the Heart of Observational drawing.

Students read Study Notes (Moodle): Graphic languages, codes and meaning generation.

Drawing Fundamentals and Graphic Languages Week 3 Study Notes
Learning Log Week 3: For this week's learning log you will briefly explain how unique graphic languages (unique drawing styles) rely on visual codes in order to communicate and how human perception is fundamental to meaning generation in drawing. (no more than 500 words)

Week 4 Observational Drawing/The Human Figure - 26 Mar 2018

Module/Topic	Chapter	Events and Submissions/Topic
<p>Discussion Topic 1:The structure of human skeletal and muscular systems. Generic proportions of the human figure.</p> <p>Practical Activity: Complete quick renderings using generic proportions and elaborated 'stick figures'.</p> <p>Practical Activity: Complete drawings of model identifying skeletal arrangements and rendering as stylised skeletal structures.</p> <p>Practical Activity: Complete drawings which use construction lines to imply structure/form.</p>		<p>'Constructive Anatomy' by George Bridgeman Youtube video <u>Learning Log Week 4:</u> For this week's learning log you will briefly explain the significance of interpreting the position of the spine and considering the action of gravity when completing life drawings (the human figure), (no more than 500 words)</p>

Week 5 Observational Drawing/Life Drawing - 02 Apr 2018

Module/Topic	Chapter	Events and Submissions/Topic
--------------	---------	------------------------------

Discussion topic 1: Types of contour lines and the expressive potential of line.

Practical Activity: Complete drawings which explore line variety and the expressive potential of line. Explore line weight, emphasis, gravity on the body and engaged and relaxed muscles of the model.

Discussion Topic: How observational drawing practice may lead to interpretive and support Experimental drawing practice.

Drawing Fundamentals and Graphic Languages Week 5 Study Notes:

Learning Log Week 5: For this week's learning log you will briefly explain how Observational drawing practice may support Experimental drawing practice. (no more than 500 words)

Vacation Week - 09 Apr 2018

Module/Topic	Chapter	Events and Submissions/Topic
Reflect on Preparatory drawing (purpose and efficiency)		

Week 6 Observational Drawing/Life Drawing - 16 Apr 2018

Module/Topic	Chapter	Events and Submissions/Topic
<p>Discussion Topic 1: What is interpretive drawing? Developing a personal, graphic language. Apply whimsy and self-confidence with drawing media and process to develop interpretive drawings with great interest. What is a drawing style or drawing with style?</p> <p>Practical Activity: Complete drawings which focus on: line character, gravity, structure, mass and volume, rhythm, pattern. Creative drawing approaches to produce an engaging interpretive drawing.</p>		<p>Learning Log Week 6: In this week's learning log you will briefly explain the focus of 'Interpretive drawing'. (No more than 500 words). Identify your favourite interpretive drawing.</p>

Week 7 Observational Drawing/Life Drawing - 23 Apr 2018

Module/Topic	Chapter	Events and Submissions/Topic
<p>Discussion Topic 1: What is Expressive drawing? How might a drawer explore the power of simple drawing media and marks.</p> <p>Practical Activity: Complete drawings which experiment with media to produce an expressive, observational drawing.</p> <p>Practical Activity: Complete drawings which experiment with coloured media and coloured supports to produce an 'expressive', 'interpretive' or 'finished' observational drawings evidencing personal style and visual interest.</p>		<p>Learning Log Week 7: In this week's learning log you will briefly explain the emphasis in 'Expressive drawing'. (no more than 500 words). Identify your favourite expressive drawing.</p>

Week 8 Experimental Drawing: Collage or Frottage - 30 Apr 2018

Module/Topic	Chapter	Events and Submissions/Topic
<p>Discussion Topic 1: What is Experimental drawing, Surrealism and the moderns.</p> <p>Practical Activity: Complete experimental drawing/s using either frottage or collage, following approaches by Max Ernst, James Gleeson or Eduardo Paolozzi.</p> <p>Discussion Topic 2: What does it mean to over-work your drawings?</p>		<p><u>Learning Log Week 8:</u> In this week's learning log you will briefly explain:</p> <p>A) the emphasis in 'Experimental drawing' (no more than 250 words) and</p> <p>B) how you have been influenced by either Max Ernst, James Gleeson or Eduardo Paolozzi in the development of your first experimental drawing project. (no more than 250 words)</p>

Week 9 Experimental Drawing: Major drawing project - 07 May 2018

Module/Topic	Chapter	Events and Submissions/Topic
After completing research, students formalise an approach for a major, experimental drawing project. The approach should be based on a graphic investigation of concept, subject, media or process. Focus should be given to process and media and the desire to innovate.		<p><u>Learning Log Week 9:</u> In this week's learning log you will briefly explain:</p> <p>A) whether your major, experimental drawing project is based on a concept, subject, media or process (no more than 50 words) and</p> <p>B) through the writing of a short synopsis (no more than 500 words), what the general intent of the drawing will be.</p> <p>C) what drawing support/s, drawing media and other resources you will need to complete your drawing project. (please develop a complete list of items)</p>

Week 10 Experimental Drawing: Major drawing project - 14 May 2018

Module/Topic	Chapter	Events and Submissions/Topic
Continue major, experimental drawing project.		<p><u>Learning Log Week 10:</u> In this week's learning log you will briefly explain:</p> <p>A) what challenges you have encountered so far in the completion of your major experimental drawing project (no more than 500 words)</p> <p>B) how you have overcome those challenges (no more than 500 words) and</p> <p>C) what you consider the major strengths of the drawing to currently be. (no more than 250 words)</p>

Week 11 Experimental Drawing: Major drawing project - 21 May 2018

Module/Topic	Chapter	Events and Submissions/Topic
Complete Major experimental drawing project		<p><u>Learning Log Week 11:</u> In this week's learning log you will briefly explain:</p> <p>A) what you consider to be the strengths of the drawing (no more than 250 words) and</p> <p>B) what you would do differently if you were to complete the drawing again? (drawing approach, drawing process, drawing media or supports) (no more than 500 words)</p>

Week 12 Reflection on various modes of drawing for the visual artist - 28 May 2018

Module/Topic	Chapter	Events and Submissions/Topic
Complete Drawing Folio, Assessment projects and learning logs		<p><u>Learning Log Week 12:</u> In this week's learning log, after reflecting on and researching various modes of drawing, you will briefly explain how preparatory drawings, observational drawings, interpretative drawings, expressive drawings and experimental drawings may be beneficial to contemporary visual artists. (no more than 500 words)</p> <p>Drawing Learning Logs Due: Week 12 Wednesday (30 May 2018) 3:00 pm AEST</p> <p>Portfolio of Drawings Due: Week 12 Wednesday (30 May 2018) 3:00 pm AEST</p>

Review/Exam Week - 04 Jun 2018

Module/Topic	Chapter	Events and Submissions/Topic
		Submit Drawing Folio Complete and submit all Learning Log entries

Exam Week - 11 Jun 2018

Module/Topic	Chapter	Events and Submissions/Topic
--------------	---------	------------------------------

Term Specific Information

Assessment Tasks

1 Drawing Learning Logs

Assessment Type

Learning logs / diaries / Journal / log books

Task Description

After attending weekly drawing classes you will reflect on the activities of that week, and if necessary, complete further research to support your submission of weekly learning logs. The requirements of each week's learning log is clearly outlined in the Moodle shell for this unit. You may receive feedback on your weekly learning logs advising if improvements should be made. Final submission of all improved and completed learning logs are due in week 12. (please remember to cite your sources where you have conducted further research)

Assessment Due Date

Week 12 Wednesday (30 May 2018) 3:00 pm AEST

Submit learning logs weekly online, however, improvements and adjustments to your learning logs are possible during the term, with final and complete submissions due in week 12

Return Date to Students

Exam Week Friday (15 June 2018)

Feedback is provided via Moodle

Weighting

40%

Assessment Criteria

1. Evidence of research and integration of theoretical perspectives
2. Structure
3. Writing standard
4. Attention to requirements of task
5. Referencing

Referencing Style

- [American Psychological Association 6th Edition \(APA 6th edition\)](#)

Submission

Online

Submission Instructions

Weekly learning log feedback will be provided at the end of term via Moodle

Learning Outcomes Assessed

- Reflect on various modes of drawing and how they may be beneficial to the contemporary visual artist
- Exhibit a fundamental understanding of the relationships between mark-making, human perception and meaning generation through drawing and reflective writing

Graduate Attributes

- Communication
- Problem Solving
- Critical Thinking
- Information Literacy
- Information Technology Competence

2 Portfolio of Drawings

Assessment Type

Portfolio

Task Description

Each week during this unit you will complete observational drawings in class. You will also have 3 other drawing projects to complete. For this Portfolio Assessment you will:

- 1) submit your weekly observational drawings from class (your observational drawings must represent at least 5 of the 7 weeks of observational drawing)
- 2) submit all of your 3 drawing projects.

These include:

2.1 Preparatory Drawings (either 1 preparatory drawing or at least 3 thumbnail drawings)

For this drawing task you will complete either a single preparatory drawing or at least three thumbnail drawings. These drawings are exploratory in nature and intend to provide the process and general design solution prior to beginning another 2-dimensional or 3-dimensional artwork. The drawings can be completed in any suitable media and will be of only a small or modest scale. The purpose of the preparatory and thumbnail drawings are solely to provide design solutions for future works. (Use this drawing task to provide an exciting, general design solution for another project you would like to complete.)

2.2 Experimental Drawing #1 (collage or frottage)

For your first experimental drawing you will use drawing media and supports suitable for either collage or frottage based drawing. After researching the drawn, experimental works of Max Ernst, James Gleeson and Eduardo Paolozzi you will identify an approach influenced by these artists and complete your own experimental drawing seeking to be delighted and surprised by a process which involves chance and playfulness. In spite of the seeming informality of the possible approaches, your task is to arrive at the most interesting drawing that you can. This drawing should also be modest in scale and should not exceed 60cm x 60cm. If your drawings are developed quickly you are encouraged to make a small series of no more than 3 drawings. (please seek to use archival materials in this drawing.)

2.3 Experimental Drawing #2 (major drawing project)

This drawing project will form the major drawing task of this unit. For this project you will research approaches to and forms of experimental drawing and consider these approaches with your own interests in order to conceive an exciting approach for an experimental drawing of your own. The drawing has no size limit and may use any media, including non-traditional drawing media and supports. (If your drawing projects requires photographic or video documentation be sure these documents are of a high quality.)

Assessment Due Date

Week 12 Wednesday (30 May 2018) 3:00 pm AEST

Please submit your portfolio to your lecturer at the end of your scheduled drawing class (week 12)

Return Date to Students

Review/Exam Week Wednesday (6 June 2018)

Feedback on your drawings will be returned with your drawing portfolio

Weighting

60%

Assessment Criteria

The portfolio of drawings is broken into two parts; Part A (Observational drawings) and Part B (Preparatory and Experimental drawing).

Assessment Criteria Part A (Observational Drawings)

1. Use of line (Line quality and variety, sensitive, engaging or expressive use of line.)
2. Use of tone and Suggestion of form (Sensitive or engaging use of tone and implied form)
3. Drawing structure and compositional arrangement (balanced tonal arrangement and use of positive and negative space)
4. Keenness of observation and accuracy of proportions (Translations)
5. Process and approach (use of construction lines, analytical drawing approaches and interest in general approach)
6. Creative and innovative use of media (interpretative or expressive or engaging use of quality media and supports)
7. Attention to requirements of drawing task.

Assessment Criteria Part B: (Drawing projects, Preparatory and Experimental drawings)

1. Line quality apt for purpose. (experimental or problem solving use of line, line quality or variety)
2. Process and approach. (problem solving or experimental approach to drawing)
3. Experimental, creative and innovative use of media and supports. (This Assessment criterion will not be used in the assessment of the Preparatory drawing task)
4. Attention to requirements of drawing task.

Referencing Style

- [American Psychological Association 6th Edition \(APA 6th edition\)](#)

Submission

Offline

Submission Instructions

Please submit your complete Portfolio (Observational drawings + drawing projects X 3)

Learning Outcomes Assessed

- Integrate drawing elements and concepts including line, tone, shape, texture, pattern, proportion, space, perspective and emphasis to produce drawn documents with descriptive and suggestive power
- Generate drawings which apply concepts relevant to observational, interpretative, expressive and preparatory drawings.

Graduate Attributes

- Communication
- Problem Solving
- Critical Thinking
- Information Literacy
- Information Technology Competence
- Cross Cultural Competence
- Ethical practice

Academic Integrity Statement

As a CQUniversity student you are expected to act honestly in all aspects of your academic work.

Any assessable work undertaken or submitted for review or assessment must be your own work. Assessable work is any type of work you do to meet the assessment requirements in the unit, including draft work submitted for review and feedback and final work to be assessed.

When you use the ideas, words or data of others in your assessment, you must thoroughly and clearly acknowledge the source of this information by using the correct referencing style for your unit. Using others' work without proper acknowledgement may be considered a form of intellectual dishonesty.

Participating honestly, respectfully, responsibly, and fairly in your university study ensures the CQUniversity qualification you earn will be valued as a true indication of your individual academic achievement and will continue to receive the respect and recognition it deserves.

As a student, you are responsible for reading and following CQUniversity's policies, including the [Student Academic Integrity Policy and Procedure](#). This policy sets out CQUniversity's expectations of you to act with integrity, examples of academic integrity breaches to avoid, the processes used to address alleged breaches of academic integrity, and potential penalties.

What is a breach of academic integrity?

A breach of academic integrity includes but is not limited to plagiarism, self-plagiarism, collusion, cheating, contract cheating, and academic misconduct. The Student Academic Integrity Policy and Procedure defines what these terms mean and gives examples.

Why is academic integrity important?

A breach of academic integrity may result in one or more penalties, including suspension or even expulsion from the University. It can also have negative implications for student visas and future enrolment at CQUniversity or elsewhere. Students who engage in contract cheating also risk being blackmailed by contract cheating services.

Where can I get assistance?

For academic advice and guidance, the [Academic Learning Centre \(ALC\)](#) can support you in becoming confident in completing assessments with integrity and of high standard.

What can you do to act with integrity?



Be Honest

If your assessment task is done by someone else, it would be dishonest of you to claim it as your own



Seek Help

If you are not sure about how to cite or reference in essays, reports etc, then seek help from your lecturer, the library or the Academic Learning Centre (ALC)



Produce Original Work

Originality comes from your ability to read widely, think critically, and apply your gained knowledge to address a question or problem