MMST11010 *Illustration and Visualisation*
Term 1 - 2017

All details in this unit profile for MMST11010 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

This unit will assist students to develop a level of fluency and confidence with sketching, drawing and visualising commensurate with requirements for developing and communicating visual concepts and ideas in creative production team environments, and for presenting visual components of multimedia designs to prospective clients and/or funding bodies. This unit will help you to develop skills in illustration and visualision using traditional (manual) drawing materials. Learn how to see like an artist by perceiving edges, negative space, perspective, proportion, tone and texture. Develop your drawing ability through the application of these perceptual skills, even if you believe that you have no artistic talent. Explore the legacy of Renaissance art and alternative traditions such as Egyptian, Eastern and modern art. Familiarise yourself with principles of colour theory. Discover how to draw expressive cartoon figures from fundamental shapes and forms. Note: The unit resources are presented online and so access to a computer with an Internet connection is required.

Details

Career Level: *Undergraduate*
Unit Level: *Level 1*
Credit Points: *6*
Student Contribution Band: *10*
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 - 2017

- Brisbane
- Bundaberg
- Distance
- Mackay
- Noosa
- Rockhampton
- Sydney

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. **Portfolio**
Weighting: 20%
2. **Practical Assessment**
Weighting: 30%
3. **Practical Assessment**
Weighting: 30%
4. **Online Quiz(zes)**
Weighting: 20%

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.

Previous Student Feedback

Feedback, Recommendations and Responses

Every unit is reviewed for enhancement each year. At the most recent review, the following staff and student feedback items were identified and recommendations were made.

Feedback from Informal student feedback and staff discussion.

Feedback

Today's digital media artist is as likely to use a stylus and a graphics tablet as a pencil and a sketchpad. Some of the preliminary exercises for cartooning (in the second half of this subject) are most suitable for allowing students to experiment with the use of a tablet. MMST11010 is the PERFECT subject through which to introduce the concept of drawing digitally.

Recommendation

The first half of MMST11010, where students use Betty Edwards text for exercises, should stay with traditional graphite and paper. However students can be encouraged to experiment with graphics tablets subsequently in this and other BDM subjects where appropriate. CQUniversity is now registered as a Wacom Authorised Training Centre. One of the benefits of registration is that CQUni students can now purchase Wacom products at heavily discounted prices. A plan to provide a quantity of units in each lab that Digital Media Students use is to be implemented.

Action

Although CQUniversity on-campus students now have access to a pool of WACOM digital drawing tablets, distance students do not. In some instances on-campus students were exposed to digital drawing tablets, although this is not formally written into the curriculum. Having conducted some experiments on the Noosa campus, the time required to unpack, setup and then re-pack the equipment is a consideration. However, once some guidance was provided, students were quickly able to carry out the basic cartoon drawing activities (the techniques are identical, it's just the media that changes). At a later stage, it would be good to offer a higher level digital drawing/painting course wherein students would have greater exposure to these industry-standard tools.

Unit Learning Outcomes

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

1. perceive edges and draw line contour drawings;
2. perceive and draw negative space and chiaroscuro;
3. demonstrate knowledge of the legacy of Renaissance art and alternative traditions such as Egyptian, Eastern and modern art;
4. understand concepts related to perspective and proportion such as the picture plane, the ground plane, the horizon line, vanishing points, one-point perspective, two-point perspective, three-point perspective and perspective grids; sight angles and proportions,
5. draw an informal freehand perspective drawing; draw shapes and forms in one-point and two-point perspective;
6. perceive different tones and textures, and recreate them using crosshatching and shading;
7. draw objects built from fundamental shapes (rectangles, triangles, ellipses) and fundamental forms (cubes, spheres, cones, cylinders);
8. understand principles of harmony and contrast among colours;
9. draw expressive cartoon figures and scenery; and,
10. be able to synthesise and apply these concepts and manual skills in the production of: thumbnail sketches for the development and communication of visual designs; storyboards for conveying multimedia and movie ideas; and comprehensive concept presentation visuals.

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	5	6	7	8	9	10
1 - Portfolio - 20%	•	•			•	•				
2 - Practical Assessment - 30%	•	•		•	•	•	•		•	•
3 - Practical Assessment - 30%	•	•	•	•	•	•	•	•	•	•
4 - Online Quiz(zes) - 20%					•	•		•		

Alignment of Graduate Attributes to Learning Outcomes

Graduate Attributes	Learning Outcomes									
	1	2	3	4	5	6	7	8	9	10
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 - Portfolio - 20%	•	•	•							
2 - Practical Assessment - 30%	•	•	•							
3 - Practical Assessment - 30%	•	•	•							
4 - Online Quiz(zes) - 20%	•			•			•	•		

Textbooks and Resources

Textbooks
MMST11010

Prescribed

The new drawing on the right side of the brain
New edition (2011)
Authors: Betty Edwards
HarperCollins Publishers
London , UK
ISBN: 9780007116454
Binding: Paperback

Additional Textbook Information
Other editions acceptable

View textbooks at the CQUniversity Bookshop

IT Resources

You will need access to the following IT resources:

- CQUniversity Student Email
- Internet
- Unit Website (Moodle)
- Scanner or digital camera will be needed to record assessment items for online submission

Referencing Style

All submissions for this unit must use the referencing style: Harvard (author-date)
For further information, see the Assessment Tasks.

Teaching Contacts

Jim Picton Unit Coordinator
j.picton@cqu.edu.au

Schedule

Week 1 - 06 Mar 2017

Module/Topic	Chapter	Events and Submissions/Topic
Welcome Lecture 1: Physical, psychological and cultural aspects of drawing Reading: Arnheim, R., 2004, *Visual Thinking*, Uni of Cal Press, pages 13-36, on the intelligence of visual perception. Available via Course Resources Online.	Read text (Edwards 2008) Preface and Introduction, pages X-9 and Chapter 3, pages 28-40, on L-brain & R-brain theory. Tutorial: Exercise 1.1: Pre-instruction drawings Please refer to the prescribed text (Edwards, 2008) pages 14-21. 1.1a self portrait 1.1b person from memory, drawn from memory 1.1c your hand	

Week 2 - 13 Mar 2017

Module/Topic	Chapter	Events and Submissions/Topic

Lecture 2: What is drawing?
Reading: Speed, H., 1913, *The Practice and Science of Drawing*, Seeley, Service & Co, London, pages 31-38, Chapter II, *Drawing*. Link.

Read Chapter 4, pp: 50-65 of the Edwards text prior to the Week 2 tutorial.
Tutorial: Exercise 2.1: Vase and faces, pages 50-51. Exercise 2.2: Upside-down drawing, pages 57-60.

Week 3 - 20 Mar 2017

Module/Topic	Chapter	Events and Submissions/Topic
Lecture 3: What is visualisation? Reading: Hart, J., 1999, *The Art of the Storyboard: Storyboarding for Film, TV and Animation*, Focal Press, pages 27-56, Chapter 3, *Drawing the Basic Storyboard: The story Concept is What Counts*. Available via Course Resources Online. Reading: Sibley, B., 2000, *Chicken Run: Hatching the Movie*, Harry N Abrams Inc, pages 80 & 81 and pages 168 & 169. Available via Course Resources Online.	Tutorial: Exercise 3.1: Pure contour drawing, pages 89-91. Exercise 3.2: Modified contour drawing 1. pages 96-98. Exercise 3.3: Modified contour drawing 2, pages 105-110.	Assessment item 4, Quiz #1 opens.

Week 4 - 27 Mar 2017

Module/Topic	Chapter	Events and Submissions/Topic
Lecture 4: Seeing and portraying spatiality Reading: Bardell, W., 2003, *Depth Cues for Information Design*, Masters thesis, School of Design, Carnagie Mellon University. Link.	Read the preamble, "Perceiving the Shape of Space: The Positive Aspects of Negative Space" in Chapter 7, pages 116-126. Tutorial: Exercise 4.1: Negative space drawing of a chair. Pages 127-132.	

Week 5 - 03 Apr 2017

Module/Topic	Chapter	Events and Submissions/Topic
Lecture 5: Selecting a viewpoint Reading: Ching, F. D. K., 1990, *Drawing, A creative process*, John Wiley & Sons, pages 108-127, on perspective. Available via Course Resources Online. Reading: Lister, M., Dovey, J., Giddings, S., Grant I., & Kelly, K., 2003, *New Media: a critical introduction*, Routledge, pages 135-126 (Section 2.7, *VR as a medium of art: a quantum leap forward?*). Available via Course Resources Online.	Pre-read Chapter 8, "Relationships in a New Mode: Putting Sighting in Perspective", pages 138-145. Tutorial: Exercise 5.1: Practice sighting, pages 146-151 Exercise 5.2: Informal perspective drawing, pages 152-155.	

Vacation Week - 10 Apr 2017

Module/Topic	Chapter	Events and Submissions/Topic

Week 6 - 17 Apr 2017

Module/Topic	Chapter	Events and Submissions/Topic

Lecture 6: Schemas of human proportion and other representational systems
Reading: Panofsky, E., 1974, "The history of the theory of human proportions as a reflection of the history of styles", in *Meaning in the Visual Arts*, The Overlook Press, pages 55-107. Available via Course Resources Online.
Reading: Bear-Wingfield, R., 1996, *Sharing good tucker stories: a guide for Aboriginal and Torres Strait Islander communities*, Commonwealth Department of Human Services & Health, pages 127-129. Available via Course Resources Online.

Pre-read chapter 9, "Facing Forward: Portrait Drawing with Ease", pages 162-191.
Tutorial: Exercise 6.1: Observation of frontal and profile heads, and filling in "blanks", pages 168-177. Exercise 6.2: Copying a successful portrait example, pages 178-180. Exercise 6.3: Profile portrait of a person, pages 181-188.

Assessment item 4, Quiz #2 opens.

Week 7 - 24 Apr 2017

Module/Topic	Chapter	Events and Submissions/Topic
Lecture 7: Light & shade, texture & colour Reading: MacEvoy, B., 2005, *shadows, reflections & atmosphere*. Link. Reading: *Color Vision & Art: Vision science & the emergence of modern art*, webexhibits. Link.	Tutorial: Exercise 7.1: Copying exercise, pages 200-204. Exercise 7.2: Cross-hatching exercise, pages 207-209. Exercise 7.3: Drawing a tonally modelled, volumetric self portrait, pages 210-223	

Week 8 - 01 May 2017

Module/Topic	Chapter	Events and Submissions/Topic
Lecture 8: Cartooning: contexts and heritage Reading: Sawer, M., 2001, "Cartoons for the Cause: Cartooning for Equality in Australia" in *Ejournalist* Vol 1 No 2 2001. Link. Reading: *Jyllands-Posten Muhammad cartoons controversy* as documented at wikipedia. Link.	Tutorial: Cartooning exercises 8.1 to 8.2.4. Instructions in course web site.	**Drawing exercise portfolio** Due: Week 8 Tuesday (2 May 2017) 11:45 pm AEST

Week 9 - 08 May 2017

Module/Topic	Chapter	Events and Submissions/Topic
Lecture 9: Fantasies become actualities Reading: Westbrook, D., 1999, *From Hogan's Alley to Coconino County - Four Narratives of the Early Comic Strip: The Business of the Strips*. Link. Reading: Coville, J. (no date) *The Comic Book Villain, Dr. Fredric Wertham, M.D.* Link.	Tutorial: Cartooning exercises 9.1 to 9.4.2. Instructions in course web site.	Assessment item 4, Quiz #3 opens.

Week 10 - 15 May 2017

Module/Topic	Chapter	Events and Submissions/Topic
Lecture 10: Renaissance revisited Video: PDI, 1995, *Homer in the 3rd Dimension* (1min 14 secs). Link. Reading: Holmes, A., 2006, *Software makes its mark: trademarks of the dawning computer era*. Link. Reading: Huang, Q., 2003, *Multimedia Representation of Tao*, excerpt from Masters Thesis, University of Latrobe, from Chapter IV, pp: 42-51. Link.	Tutorial: Cartooning exercises 10.1 to 10.3.5. Instructions in course web site.	

Week 11 - 22 May 2017

Module/Topic	Chapter	Events and Submissions/Topic
Lecture 11: Illustration and information visualisation Reading: Kirsh, D., 2002, *Why Illustrations Aid Understanding*. Link. Reading: Holmes, A., 2006, *Anatomy of a rescue - a case study of info-graphics*. Link.	Pre-read pp 230-236 of Edwards text. Tutorial: Exercise 11.1: Make a colour wheel. Pages 234-236. Exercise 11.2: First colour drawing. Pages 237-240. Exercise 11.3: A heightened self-portrait. Left hand panel of page 240.	Assessment item 4, Quiz #4 opens. **Concept visuals** Due: Week 11 Monday (22 May 2017) 11:45 pm AEST

Week 12 - 29 May 2017

Module/Topic	Chapter	Events and Submissions/Topic
No lecture material	No tutorial exercises.	

Review/Exam Week - 05 Jun 2017

Module/Topic	Chapter	Events and Submissions/Topic
		Comprehensive storyboard visual Due: Review/Exam Week Monday (5 June 2017) 11:45 pm AEST **4 x online quizzes** Due: Review/Exam Week Monday (5 June 2017) 10:00 pm AEST

Exam Week - 12 Jun 2017

Module/Topic	Chapter	Events and Submissions/Topic

Term Specific Information

There is a list of recommended materials for this unit. Please refer to the Moodle web site.

Assessment Tasks

1 Drawing exercise portfolio

Assessment Type
Portfolio

Task Description
Assignment Instructions
Students must submit a portfolio of 16 drawings from the tutorial exercises they completed during the first 7 weeks of the course, specifically:
Week 1, exercises:
1.1.1 self portrait;
1.1.2 person drawn from memory;
1.1.3 your hand.
Week 2, exercise:
2.2 upside-down drawing.
Week 3, exercises:
3.1 pure contour drawing,
3.2 modified contour drawing 1,
3.3 modified contour drawing 2.
Week 4, exercise:
4.1 negative space drawing of a chair.
Week 5, exercises:
5.1 practice sighting,
5.2 informal perspective drawing.
Week 6, exercises:
6.1 observation of frontal and profile heads and filling in "blanks"

6.2 copying a successful portrait example
6.3 profile portrait of a person
Week 7, exercises:
7.1 copying exercise
7.2 cross-hatching
7.3 drawing a tonally modelled, volumetric self portrait

Assessment Due Date
Week 8 Tuesday (2 May 2017) 11:45 pm AEST

Return Date to Students

Within approximately 14 days

Weighting
20%

Assessment Criteria
Assessment criteria
Because the exercises weeks 1–7 are all practice and development exercises, the assessment is mostly marked on a quantitative, not qualitative basis. However, a qualitative mark will be awarded for exercise 7.3 only.
Students receive one mark per drawing submitted, providing that it is obviously a genuine attempt to follow the instruction, for all exercises except 7.3.
For exercise 7.3 only, up to 5 marks will be awarded for demonstrated proficiency in techniques learned throughout the exercises to achieve the tonally modelled,
volumetric self portrait.
Total possible for assignment 1: 20 marks.

Referencing Style

- Harvard (author-date)

Submission
Online

Submission Instructions
Submit via Moodle course web site.

Learning Outcomes Assessed

- perceive edges and draw line contour drawings;
- perceive and draw negative space and chiaroscuro;
- draw an informal freehand perspective drawing; draw shapes and forms in one-point and two-point perspective;
- perceive different tones and textures, and recreate them using crosshatching and shading;

Graduate Attributes

- Communication
- Problem Solving
- Critical Thinking

2 Concept visuals

Assessment Type
Practical Assessment

Task Description
Assignment instructions

Students are to create three **monochrome (black and white)**, pencil-drawn visualisations. Each will employ a different viewpoint:
Visual # 1: Informal perspective (*using one or more vanishing points*),
Visual # 2: Parallel view (*where parallel lines stay parallel*),
Visual # 3: Abstracted space (*organised for the purpose highlighting relationships*).

The size of the drawing should fill an A4 page. Each drawing has a set topic. Please pay attention to the details of each brief:
Visual # 1: (Informal perspective). Visualise a real or imagined scene as a keyframe for an advertisement that is to feature a chess game that has been disturbed. The setting is up to you, but the scene must also feature some kind of timepiece. Be sure to employ perspective (where receding lines converge) and/or foreshortening. There are no people to

be seen. The view is to evoke a sense of mystery, foreboding and a dramatic sense of scale. The product of the advert itself has not been specified and so is irrelevant to you.

You are also not told what medium the advert is for. The number of chess pieces left in the game is up to you but it must be at least two: one white and one black.

Visual # 2: (Parallel view). Sketch the contents of one bag from your weekly groceries spread out on your kitchen table or bench. There must be a can of baked beans among the items. Remember that in a parallel view, lines (including ellipses) that are parallel in real life stay parallel.

Visual # 3: (Abstracted space). Visualise an illustration that conveys your impression of the processes involved in seeing - from when light enters your eye and forms an image on your retina, to the conversion of this image into electrical impulses in your optic nerves, to the perception one sees in one's "mind's-eye".

This may be achieved as a series of images if you wish, but not necessarily. You may decide to use a mixture of viewpoints if you wish. The processes you visualise need not be physically or anatomically correct. The objective is to decide on an appropriate viewing space(s) to represent what you think is going on at any particular stage and to unify these views into an overall concept and style of visualisation. You must include as part of the composition, the handwritten words: "*Open your eyes, look within*" - *Bob Marley.*

Each drawing should be finished to the level of a concept rough using techniques taught in the course tutorials. The aim should be to make each picture self-explanatory. It should be understood without having to use supporting texts or notes (except for the words prescribed in the requirements for Visual 3).

Assessment Due Date
Week 11 Monday (22 May 2017) 11:45 pm AEST

Return Date to Students

Within approximately 14 days.

Weighting
30%

Assessment Criteria
Assessment criteria

Each drawing will be allocated up to 10 marks according to the following criteria:

- effective use of line and qualities of line (up to 2 marks)
- effective use of positive and negative space (up to 2 marks)
- demonstrated understanding of the specified representational view: e.g. perspective for visual 1; parallel view for visual 2; abstracted logic for visual 3 (up to 2 marks)
- effective use of tonality and texture to achieve shape and form (up to 2 marks)

Plus, the following additional criterion in respect of each of the visuals:

For visual # 1: the creative originality of the concept and the effectiveness of the style and technique employed in conveying the concept (up to 2 marks)

For visual # 2: the impact and balance of the overall composition within the format chosen by the student and the realism (recognisability of the objects for what they are without taking account of labelling) achieved using parallel view (up to 2 marks)

For visual # 3: the appropriateness of the viewing space(s) chosen to represent the prescribed processes, achievement of communication of a concept; the balance achieved with the overall composition (up to 2 marks).

Total possible for assignment 2: 30 marks

Referencing Style

- Harvard (author-date)

Submission
Online

Submission Instructions
Submit via Moodle course web site.

Learning Outcomes Assessed

- perceive edges and draw line contour drawings;
- perceive and draw negative space and chiaroscuro;
- understand concepts related to perspective and proportion such as the picture plane, the ground plane, the horizon line, vanishing points, one-point perspective, two-point perspective, three-point perspective and perspective grids; sight angles and proportions,
- draw an informal freehand perspective drawing; draw shapes and forms in one-point and two-point perspective;

- perceive different tones and textures, and recreate them using crosshatching and shading;
- draw objects built from fundamental shapes (rectangles, triangles, ellipses) and fundamental forms (cubes, spheres, cones, cylinders);
- draw expressive cartoon figures and scenery; and,
- be able to synthesise and apply these concepts and manual skills in the production of: thumbnail sketches for the development and communication of visual designs; storyboards for conveying multimedia and movie ideas; and comprehensive concept presentation visuals.

Graduate Attributes

- Communication
- Problem Solving
- Critical Thinking

3 Comprehensive storyboard visual

Assessment Type
Practical Assessment

Task Description
Assignment instructions
You are to envisage a cartoon narrative and produce a comprehensive colour pencil or marker visual in the form of a storyboard consisting of between 6 and 10 frames. The basic plot is specified in a brief. It involves a character who travels from 'flatland' to '3-D land'.

The brief:
Vit3Co is looking for a character along the lines of Mortein's formerly successful 'Louie the Fly' to form the centre-piece of a multimedia campaign for a new multivitamin called '<3'. See the following link for a case study about Louie the Fly:
http://www.thinktv.com.au/media/Case_Studies/Mortein_Case_Study.pdf
The character is to be a gender-neutral, capsule-shaped, superhero type with the symbol '<3' on its uniform front. The idea is that this '<3' character can lead a person from a tired, drab and flat world (of vitamin deficiency) into a vibrant, vital and three-dimensional state (of good health).
The task is to conceptually develop the overall idea and in the process progress the characterisation of the '<3' hero. You are to depict the '<3' character introducing itself to an (unspecified) tired and decrepit looking character, in a setting that is also unspecified except that it is two-dimensional and flat. After shaking hands with '<3' the tired character is transformed, as is the whole setting, into a vibrant, sparkling and three-dimensional environment. After the transformation the facial expression and body language of the tired character must have dramatically changed and the colours employed have changed in a manner supportive of the concept. The '<3' character is to appear obviously proud of having been responsible for the change.
To enable you to produce the detail sufficient for a comprehensive visual it is recommended that each frame approximately fit in A5 size format (1/2 an A4 sheet, or 200 x 140mm).

Assessment Due Date
Review/Exam Week Monday (5 June 2017) 11:45 pm AEST

Return Date to Students

Within approximately 14 days.

Weighting
30%

Assessment Criteria
Assessment criteria
The assignment will be assessed against the following criteria:

- Overall portrayal of the characters (up to 4 marks)
- Overall portrayal of the mood or atmosphere and effectiveness in contrasting the extremes of the transformation from 'tired' to 'vibrant' (up to 4 marks)
- Overall portrayal of narrative and action (up to 4 marks)
- Character's facial expressions (up to 2 marks)
- Character's poses and gestures (up to 2 marks)
- Composition of the scenes (up to 2 marks)
- Effective use of lines (up to 2 marks)
- Effective use of perspective and proportion and/or abstraction (up to 2 marks)
- Proficient use of tone and texture to render shape and form (up to 2 marks)
- Appropriate and effective use of colour (up to 2 marks)

- Overall presentation (up to 2 marks)
- Original contribution to the development of the concept (up to 2 marks)

Total possible for assignment 3: 30 marks

Referencing Style

- Harvard (author-date)

Submission
Online

Submission Instructions
Submit via Moodle course web site.

Learning Outcomes Assessed

- perceive edges and draw line contour drawings;
- perceive and draw negative space and chiaroscuro;
- demonstrate knowledge of the legacy of Renaissance art and alternative traditions such as Egyptian, Eastern and modern art;
- understand concepts related to perspective and proportion such as the picture plane, the ground plane, the horizon line, vanishing points, one-point perspective, two-point perspective, three-point perspective and perspective grids; sight angles and proportions,
- draw an informal freehand perspective drawing; draw shapes and forms in one-point and two-point perspective;
- perceive different tones and textures, and recreate them using crosshatching and shading;
- draw objects built from fundamental shapes (rectangles, triangles, ellipses) and fundamental forms (cubes, spheres, cones, cylinders);
- understand principles of harmony and contrast among colours;
- draw expressive cartoon figures and scenery; and,
- be able to synthesise and apply these concepts and manual skills in the production of: thumbnail sketches for the development and communication of visual designs; storyboards for conveying multimedia and movie ideas; and comprehensive concept presentation visuals.

Graduate Attributes

- Communication
- Problem Solving
- Critical Thinking

4 4 x online quizzes

Assessment Type
Online Quiz(zes)

Task Description
Assessment tasks
At approximately three-weekly intervals a new quiz will be posted in the assessment area of the online course site. There will be 10 questions in each quiz. The questions will relate to the course readings and resources to be found in the online course website. The answers to each quiz may be found in the previous three week's readings and resources. The quizzes may only be undertaken one time by each student. The quizzes are designed to be undertaken progressively but it is up to each student to decide when they are ready to sit them. Each quiz, once it is launched will be available until 4 pm on the final due date.

Number of Quizzes
4

Frequency of Quizzes
Other

Assessment Due Date
Review/Exam Week Monday (5 June 2017) 10:00 pm AEST
Should be undertaken progressively. Once open each quiz stays open until the final due date.

Return Date to Students

Outcome on completion.

Weighting
20%

Assessment Criteria
Assessment criteria

- 4 x on-line multiple choice quizzes each of 10 questions. Each correct answer scores .5 mark.
- Total possible marks for each quiz: 5 marks.

Assignment 4 total possible: 20 marks.

Referencing Style

- Harvard (author-date)

Submission
Online

Learning Outcomes Assessed

- understand concepts related to perspective and proportion such as the picture plane, the ground plane, the horizon line, vanishing points, one-point perspective, two-point perspective, three-point perspective and perspective grids; sight angles and proportions,
- draw an informal freehand perspective drawing; draw shapes and forms in one-point and two-point perspective;
- understand principles of harmony and contrast among colours;

Graduate Attributes

- Communication
- Information Literacy
- 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