



# MMST11010 *Illustration and Visualisation*

## Term 1 - 2019

Profile information current as at 09/04/2024 04:58 pm

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 visualisation 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 - 2019

- Brisbane
- Bundaberg
- Cairns
- Mackay
- Noosa
- Online
- 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 Moodle unit evaluation.

##### Feedback

The materials list should be reviewed so that it includes only those items that are essential for completing the exercises.

##### Recommendation

Review and revise the materials list so that it includes only those items that are essential for completing the exercises and assessments.

## 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
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### 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

##### **Drawing on the Right Side of the Brain : The Definitive, 4th Edition**

Edition: 4th (2012)

Authors: Betty Edwards

Penguin Putnam Inc also Penguin

ISBN: ISBN10 1585429198 ISBN13 9781585429196; 1101561807, 9781101561805

Binding: Other

#### Additional Textbook Information

The textbook and related art materials can be purchased at the CQUni Bookshop here: <http://bookshop.cqu.edu.au> (search on the Unit code)

[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
- Drawing tablet and stylus. The use of this technology is optional and is not taught in this unit. Digital drawing devices may only be used for cartooning exercises and assessment item 3.

## Referencing Style

All submissions for this unit must use the referencing style: [Harvard \(author-date\)](#)

For further information, see the Assessment Tasks.

## Teaching Contacts

**Ashley Holmes** Unit Coordinator

[a.holmes@cqu.edu.au](mailto:a.holmes@cqu.edu.au)

## Schedule

### Week 1 - 11 Mar 2019

Module/Topic	Chapter	Events and Submissions/Topic
<b>Welcome</b> <b>Lecture 1:</b> Physical, psychological and cultural aspects of drawing <b>Tutorial Exercises 1:</b> Pre-instruction drawings. Refer to the prescribed text (Edwards, 2012) pages 15-18. 1.1 self portrait 1.2 person from memory, drawn from memory 1.3 your hand	<b>Re the tutorial:</b> Read from prescribed text (Edwards 2012): <i>Introduction</i> , pages XIII-XXXIII. On L-Brain & R-brain theory, pages 26-43. <b>Re the lecture:</b> Reading: Arnheim, R., 2004, <i>Visual Thinking</i> , Uni of Cal Press, pages 13-36, on the intelligence of visual perception. <a href="#">Available via Course Resources Online</a> .	

### Week 2 - 18 Mar 2019

Module/Topic	Chapter	Events and Submissions/Topic
<b>Lecture 2:</b> What is drawing? <b>Tutorial Exercises 2:</b> 2.1: Vase and faces Refer to Edwards 2012, pages 46-50. 2.2: Upside-down drawing Refer to Edwards 2012, pages 51-61.	<b>Re the tutorial:</b> Read Chapter 4, pages 44-61 of Edwards 2012, on crossing over from L-Brain to R-Brain, before attending tutorial 2. <b>Re the lecture:</b> Speed, H., 1913, <i>The Practice and Science of Drawing</i> , Seeley, Service & Co, London, pages 31-38, Chapter II, <i>Drawing</i> . <a href="#">Weblink</a> .	<b>Discussion exercise</b> for week 2

### Week 3 - 25 Mar 2019

Module/Topic	Chapter	Events and Submissions/Topic
<b>Lecture 3:</b> What is visualisation? <b>Tutorial Exercises 3:</b> 3.1: Pure contour drawing Refer to Edwards 2012 pages 86-90. 3.2: Modified contour drawing 1. Refer to Edwards 2012 pages 91-94. 3.3: Modified contour drawing 2. Refer to Edwards 2012 pages 101-109.	<b>Re the lecture:</b> Hart, J., 1999, <i>The Art of the Storyboard: Storyboarding for Film, TV and Animation</i> , Focal Press, pages 27-56, Chapter 3, <i>Drawing the Basic Storyboard: The story Concept is What Counts</i> . <a href="#">Available via Course Resources Online</a> . Sibley, B., 2000, <i>Chicken Run: Hatching the Movie</i> , Harry N Abrams Inc, pages 80 & 81 and pages 168 & 169. <a href="#">Available via Course Resources Online</a> .	<b>Assessment item 4, Quiz #1 opens.</b>

### Week 4 - 01 Apr 2019

Module/Topic	Chapter	Events and Submissions/Topic
<b>Lecture 4:</b> Seeing and portraying spatiality <b>Tutorial Exercise 4:</b> 4.1: Negative space drawing of a chair. Refer to Edwards 2012, pages 126-132.	<b>Re the tutorial:</b> Before the tutorial read the preamble in Chapter 7 "Perceiving Spaces", Edwards 2012 pages 112-126. <b>Re the Lecture:</b> Bardell, W., 2003, <i>Depth Cues for Information Design</i> , Masters thesis, School of Design, Carnegie Mellon University. <a href="#">Weblink</a>	

### Week 5 - 08 Apr 2019

Module/Topic	Chapter	Events and Submissions/Topic
<b>Lecture 5:</b> Selecting a viewpoint <b>Tutorial Exercises 5:</b> 5.1: Experiment with informal, one-point and two-point perspective drawings. Refer to Edwards 2012, pages 145-154. 5.2: Two-point perspective drawing> Refer to Edwards 2012, pages 154-162.	<b>Re the tutorial:</b> Pre-read Chapter 8, "Perceiving relationships", Edwards 2012, pages 136-145. <b>Re the lecture:</b> Ching, F. D. K., 1990, <i>Drawing, A creative process</i> , John Wiley & Sons, pages 108-127, on perspective. <a href="#">Available via Course Resources Online</a> . Lister, M., Dovey, J., Giddings, S., Grant I., & Kelly, K., 2003, <i>New Media: a critical introduction</i> , Routledge, pages 135-126 (Section 2.7, <i>VR as a medium of art: a quantum leap forward?</i> ). <a href="#">Available via Course Resources Online</a> .	

### Vacation Week - 15 Apr 2019

Module/Topic	Chapter	Events and Submissions/Topic
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### Week 6 - 22 Apr 2019

Module/Topic	Chapter	Events and Submissions/Topic
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**Lecture 6:**

Schemas of human proportion and other representational systems

**Tutorial Exercises 6:**

6.1: Observation of frontal and profile heads, and filling in "blanks".

Refer to Edwards 2012, pages 180-185. 6.2: Copying a successful portrait example. Refer to Edwards 2012, pages 187-190. 6.3: Profile portrait of a person.

Refer to Edwards 2012, pages 190-199.

**Re the tutorial:**

Pre-read Chapter 9, "Drawing a Profile Portrait", Edwards 2012, pages 166-201.

**Re the lecture:**

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.](#) 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.](#)

**Assessment item 4, Quiz #2 opens.**

**Week 7 - 29 Apr 2019**

Module/Topic	Chapter	Events and Submissions/Topic
<b>Lecture 7:</b> Light & shade, texture & colour <b>Tutorial Exercises 7:</b> 7.1 Copying exercise. Refer to Edwards 2012, pages 222-225. 7.2 Cross-hatching exercise. Refer to Edwards 2012, pages 225-228. 7.3 Drawing a tonally modelled, volumetric self portrait Refer to Edwards 2012, pages 229-236.	<b>Re the tutorial:</b> Pre-read Chapter 10, "Perceiving Lights, Shadows and the Gestalt", Edwards 2012, pages 203-237. <b>Re the lecture:</b> <i>Color! On! Magazine</i> , Colour theory 101 articles: <a href="#">Part 1: Hue</a> <a href="#">Part 2: Value</a> <a href="#">Part 3: Saturation</a> "The artist as neuroscientist", Patrick Cavanagh. <i>Nature</i> . 3/17/2005, Vol. 434 Issue 7031, pp301-307. <a href="#">Weblink</a>	

**Week 8 - 06 May 2019**

Module/Topic	Chapter	Events and Submissions/Topic
<b>Lecture 8:</b> Cartooning: contexts and heritage <b>Tutorial Exercises 8:</b> Introduction to cartooning Refer to instructions on course web site. 8.1 Experiment with the power of doodle to express character and emotion (7 exercises). 8.2 Experiment with body language (4 exercises).	No required readings	<b>Assessment item 2, Drawing Exercise Portfolio due</b>  <b>Drawing exercise portfolio</b> Due: Week 8 Tuesday (7 May 2019) 9:00 am AEST

**Week 9 - 13 May 2019**

Module/Topic	Chapter	Events and Submissions/Topic
<b>Lecture 9:</b> Fantasies become actualities <b>Tutorial Exercises 9:</b> Refer to instructions on course web site. 9.1 Three-dimensional primitives (2 exercises) 9.2 Rounded characters (2 exercises) 9.3 More expression please 9.4 Body language in action	<b>Re the lecture:</b> Westbrook, D., 1999, <i>From Hogan's Alley to Coconino County - Four Narratives of the Early Comic Strip: The Business of the Strips</i> . <a href="#">Weblink</a> Coville, J. (no date) <i>The Comic Book Villain</i> , Dr. Fredric Wertham, M.D. <a href="#">Weblink</a>	<b>Assessment item 4, Quiz #3 opens.</b>

**Week 10 - 20 May 2019**

Module/Topic	Chapter	Events and Submissions/Topic
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**Lecture 10:**

Renaissance revisited

**Tutorial Exercises 10:**

Refer to instructions on course web site.

10.1 Primitive animals

10.2 Simple backgrounds

10.3 Concept and storyboard visualisation

**Re the lecture:**Video: PDI, 1995, *Homer in the 3rd Dimension* (1min 14 secs). [Weblink](#)**Assessment Item 2 Concept Visuals due****Concept visuals** Due: Week 10 Monday (20 May 2019) 9:00 am AEST**Week 11 - 27 May 2019****Module/Topic****Chapter****Events and Submissions/Topic****Lecture 11:**

Illustration and information visualisation

**Tutorial Exercises 11:**

Refer to instructions on course web site.

11.1 Make a colour wheel using only 3 coloured pencils

11.2 Practice layered colour shading techniques with coloured pencils

11.3 Produce a colour pencil version of your exercise 10.3.5

**Re the lecture:**Kirsh, D., 2002, *Why Illustrations Aid Understanding*. [Weblink](#)**Assessment item 4, Quiz #4 opens.****Week 12 - 03 Jun 2019****Module/Topic****Chapter****Events and Submissions/Topic****Lecture 12:***Anatomy of a rescue*: a case study of info-graphics**Tutorial Exercises 12:**

No set tutorial exercises. Suggest you work on Assessment Item 3.

**Re the lecture:**Bettina Giemsa, 2007, *Technical Illustration in the 21st Century*, Parametric Technology Corporation. [Weblink](#)**Review/Exam Week - 10 Jun 2019****Module/Topic****Chapter****Events and Submissions/Topic****No Lecture**  
**No tutorial****No readings****Assessment Item 3 Comprehensive Storyboard Visual due.**  
**Assessment Item 4, all quizzes close.****Comprehensive storyboard visual**  
Due: Review/Exam Week Tuesday (11 June 2019) 9:00 am AEST  
**4 x online quizzes** Due: Review/Exam Week Tuesday (11 June 2019) 10:00 am AEST**Exam Week - 17 Jun 2019****Module/Topic****Chapter****Events and Submissions/Topic****Term Specific Information****Drawing materials list**

Following is a list of materials, implements, media and accessories that will be required for your tutorials. Please ensure that you have them from Week 1 onwards. Most are available from good stationers and art supply shops.

**1/ Pencils**



Graphite pencils come in a range of grades. The most common is called an 'HB' ('H' stands for 'hard' and 'B' stands for 'black', so an 'HB' is a 'hard, black' which is the 'medium' grade). The blacker a pencil grade is the softer its 'lead' is. You should have with you at each tutorial an HB and a B pencil.

*Drawing pencils can often be inexpensively bought in a set of six (H, HB, B, 2B, 4B, 6B) sometimes in a plastic or tin container - which is ideal.*

**2/ Graphite stick** A graphite stick is just a fat pencil, usually not sheathed in wood, but wrapped in paper or plastic to keep your fingers clean when using it. Choose a soft grade. They are usually round, but may also be formed into a square shape. You will use this when you need to shade your paper all over to make a grey background. If you can't find a graphite stick one of your soft pencils on its edge will do.

### **3/ Pencil sharpener**

(and/or craft knife with retractable blade). Plus, a small container with a lid for your pencil sharpenings.

### **4/ Eraser**

### **5/ Coloured pencils**

A set of 24 good quality coloured pencils will be required for the colour exercises and for assessment item 3 (if you are not going to use digital drawing technology).

### **6/ Fine-tipped black drawing pens**

One permanent and one non-permanent. Overhead projection pens are OK.

### **7/ A4 or A3 size sketch pad**

This should have white, medium texture paper and may be spiral-bound.

**8/ Supply of lesser grade paper** Inexpensive photocopy or butchers' paper for repetitive cartooning exercises.

### **9/ Small mirror**

Approximately 12cm x 18cm for your self-portraits. You could use a mobile phone or tablet selfie instead.

### **10/ A 'picture plain aid'**

This is a firm piece of clear acrylic or plastic about 3mm thick, and about A4 size. An acrylic clip board is perfect.. It has centred cross hairs drawn with a permanent ink pen on its surface, parallel to the edges, which divide the area evenly into quarters.

**11/ Two 'viewfinders'** These are made from approximately A4 size black cardboard. Each has a different size of window cut out from the middle. There are instructions on page 14 of the Edwards (2013) text.

### **12/ Two foldback clips**

For clipping the picture plain aid and viewfinder together.

## 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 self portrait;
- 1.2 person drawn from memory;
- 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,
- 3.3 modified contour drawing 2.

**Week 4, exercise:**

- 4.1 negative space drawing of a chair.

**Week 5, exercises:**

- 5.1 Experiment with informal, one-point and two-point perspective (submit one example),
- 5.2 Two-point 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 exercise,
- 7.3 Drawing a tonally modelled, volumetric self portrait.

**Assessment Due Date**

Week 8 Tuesday (7 May 2019) 9:00 am AEST

**Return Date to Students**

Within approximately 14 days

**Weighting**

20%

**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. As per the text book instructions, the self-portrait may be a "full-face view" or a "three-quarter view".

Total possible for assignment 1: 20 marks.

**Referencing Style**

- [Harvard \(author-date\)](#)

**Submission**

Online

**Submission Instructions**

Capture clear digital images of your exercises as jpeg files. Insert these into a Word document and label each of them. Submit the word document via Moodle unit 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 a [Rubik's Cube](#). 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 bottle of drinking water 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 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:

"The relation between what we see and what we know is never settled"

- John Berger.

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 10 Monday (20 May 2019) 9:00 am 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

Capture clear digital images of your concept visuals as jpeg files. Insert these into a Word document and label each of them. Submit the word document via Moodle unit 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:

3DVitCo 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 '3DV'. See the following link about Louie the Fly:

<https://www.facebook.com/louiethefly/>

The character is to be a gender-neutral, capsule-shaped, superhero type with the symbol '3DV' on its uniform front. The idea is that this '3DV' 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 '3DV' hero. You are to depict the '3DV' 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 '3DV' 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 '3DV' 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 Tuesday (11 June 2019) 9:00 am 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)
- Characters' facial expressions (up to 2 marks)
- Characters' 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

Capture clear digital images of your storyboard visuals as jpeg files. Insert these into a Word document and label each of them. Submit the word document via Moodle unit 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 Tuesday (11 June 2019) 10:00 am 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