MMST11010 *Illustration and Visualisation*
Term 1 - 2024

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 - 2024

- Brisbane
- Bundaberg
- Cairns
- Mackay
- Online
- 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. **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 Student Unit and Teaching Evaluations

Feedback

Disappointment was expressed that tutorial timetabling did not enable attendance due to work commitments. However, there was satisfaction about the availability of recordings.

Recommendation

Maintain provision of effective tutorial recordings.

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	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	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 (2013)
Authors: Betty Edwards
Souvenir Press
London , UK
ISBN: 9780285641778 (print) 9781101561805 (ebook)
Binding: eBook

View textbooks at the CQUniversity Bookshop

IT Resources

You will need access to the following IT resources:

- CQUniversity Student Email
- Internet
- Unit Website (Moodle)
- A digital camera or a scanner will be needed to record assessment items for online submission
- The use of digital drawing tablet and stylus is optional. If using this technology, you will need access to appropriate drawing software such as Adobe Photoshop in addition to a drawing tablet and stylus.
- A webcam and audio headset is recommended for online tutorials

Referencing Style

All submissions for this unit must use the referencing style: American Psychological Association 7th Edition (APA 7th edition)
For further information, see the Assessment Tasks.

Teaching Contacts

Ashley Holmes Unit Coordinator
a.holmes@cqu.edu.au

Schedule

Week 1 - 04 Mar 2024

Module/Topic	Chapter	Events and Submissions/Topic

Module/Topic	Chapter	Events and Submissions/Topic
LECTURE 1: **Physical, psychological and cultural aspects of drawing** Seeing is an interpretive process Worldview and point-of-view Seeing involves culturally learned prejudice	**TUTORIAL 1:** Refer to materials list prior to Week 1 Welcome Introduction to tutorials About the textbook From the prescribed text: (Edwards, 2013): Exercise 1.1, a-c: Pre-instruction drawings pp: 15 - 18 [eBook pp 44-47]	**RESOURCES 1:** **Required readings:** Re tutorial: From the prescribed text: (Edwards, 2013), pp:XIII-XXXIII, [eBook pp 9-31] Introduction; pp: 26-43, on L-brain & R-brain theory [eBook78-96] Re lecture: • What are the principles of Visual Perception? Intro to Design. Art with Kunstler, 2020. See unit e-Reading list. • 7 Gestalt principles of visual perception: cognitive psychology for UX User Testing 2019. See unit e-Reading list.

Week 2 - 11 Mar 2024

Module/Topic	Chapter	Events and Submissions/Topic
LECTURE 2: **What is drawing?** Fundamental elements of drawing - Point - Line - Tone - Unmarked areas Developing skill with drawing fundamentals Qualities of line - The drawing implement and the drawing surface - Technique in using the implement Expressive qualities Stylistic qualities More drawing basics - Contour drawing - Gesture drawing - Calligraphic drawing - Structural lines Style as fashion, and genre The relationship of style to purpose and intent.	**TUTORIAL 2:** Edwards, B, 2013, (prescribed textbook) Exercise 2.1: Vase and faces pp 46-50 [eBook 98-106] Exercise 2.2: Upside-down drawing pp 51-61 [eBook 107-116]	**RESOURCES 2:** **Required readings:** Re tutorial: Edwards, B, 2013, (prescribed textbook) pp 44-61, Chapter 4, on crossing over from L-brain to R-brain. [eBook 97-122] Re lecture: Speed, H., 1913, The Practice and Science of Drawing, Seeley, Service & Co, London. pp: 31-38, Chapter II, Drawing. See unit e-reading list.

Week 3 - 18 Mar 2024

Module/Topic	Chapter	Events and Submissions/Topic

LECTURE 3:
What is visualisation?
Introduction
Composition and the concept
- Composition defined
- Figure and ground
- Purpose
- The 'not-so-blank' page
- The creative brief
Responses to the brief:
1/ Brainstorm
2/ Raw concept
3/ Thumbnails
4/ Concept roughs
5/ Comprehensive visual
The importance of visuals
- Significant milestone
Visualisation and assignment 2
Conclusion and note about this week's
reading

TUTORIAL 3:
Edwards, B, 2013, (prescribed
textbook)
Exercise 3.1: Pure contour drawing
pp 86-90 [eBook 148-157]
Exercise 3.2: Modified contour
drawing 1
pp 91-94 [eBook 157-160]
Exercise 3.3: Modified contour
drawing 2
pp 101-109 [eBook 171-178]

RESOURCES 3:
Required readings:
Re lecture:
• Hart, J., 1999, The Art of the
Storyboard: Storyboarding for Film, TV
and Animation, Focal Press,
pp: 27-56, Chapter 3, Drawing the
Basic Storyboard: The story Concept is
What Counts.
The emphasis is on storyboarding for
movies. See unit e-Reading list.
• Sibley, B., 2000, Chicken Run:
Hatching the Movie, Harry N Abrams
Inc,
pp: 80 & 81 and pp: 168 & 169.
Two spreads showing storyboards of
scenes from the movie. See unit e-
Reading list.

ASSESSMENT:
Assessment item 4, Quiz #1 opens

Week 4 - 25 Mar 2024

Module/Topic	Chapter	Events and Submissions/Topic

LECTURE 4:
Seeing and portraying spatiality
Framing and the picture plane
Depth Cues, or 'Clues'
- Foreshortening
- Overlapping
- Diminishing size
- Vertical location
- Convergence
- Atmospherics, or aerial perspective
- Textural changes
- Zones of depth

TUTORIAL 4:
Edwards, B, 2013, (prescribed
textbook)
Exercise 4.1: Negative space drawing
of a chair
pp 126-132 [eBook 205-214]

RESOURCES 4:
Required readings:
Re tutorial:
Edwards, B, 2013, (prescribed
textbook)
pp 110-135, Chapter 7, Perceiving
Spaces [eBook pp 183-218]
Re Lecture:
Bardell, W., 2003, Depth Cues for
Information Design, Masters thesis,
School of Design, Carnagie Mellon
University. See unit e-Reading list.

Week 5 - 01 Apr 2024

Module/Topic	Chapter	Events and Submissions/Topic

LECTURE 5:
Selecting a viewpoint
Two-dimensional views
- Orthographic
Three-dimensional views
- Paraline, or parallel
- Oblique
- Isometric
- Linear perspective
Summary & conclusion

TUTORIAL 5:
Edwards, B, 2013, (prescribed
textbook)
Exercise 5.1: Experiment with
informal, one point and two-point
perspective drawings
pp 145-154 [eBook 229-235]
Exercise 5.2: Two-point perspective
drawing
pp 154-662 [eBook 242-253]

RESOURCES 5:
Required readings:
Re tutorial:
Edwards, B, 2012, (prescribed
textbook)
pp 136-165 [eBook 219-257], Chapter
8, Perceiving Relationships.
Re lecture:
• Drazil, D, 2019. What type of
perspective should you choose?See
unit e-Reading list.
• O'Higgins, S, 2023. Isometric
drawing: a designer's guide. See unit
e-Reading list.

Vacation Week - 08 Apr 2024

Module/Topic	Chapter	Events and Submissions/Topic

**Introductory videos for Digital
Drawing**
During break week, or any time you
like, you may wish to view a collection
of bespoke introductory videos
recorded especially for for those who
are new to digital drawing. There is a
link to these from a tile in the web site
after the Vacation Week tile. They are
optional resources.

Recommended reading
Lisa Bardot. (2023). Drawing Digital.
See unit e-Reading list.

Week 6 - 15 Apr 2024

Module/Topic	Chapter	Events and Submissions/Topic
LECTURE 6: **Schemas of human proportion and other representational systems** The significance of worldview - Egyptian canon - Byzantine schema - Gothic geometry - Renaissance realism Point of view and subjectivity - Islamic non-representation - Indian symbolism - Australian Indigenous world-views Style, iconography and iconology	**TUTORIAL 6:** Edwards, B, 2013, (prescribed textbook) Exercise 6.1: Observation of frontal and profile heads and filling in "blanks" pp 180-186 [eBook 274-284] Exercise 6.2: Copying a successful portrait example pp 187-190 [eBook 286-288] Exercise 6.3: Profile portrait of a person pp 190-199 [eBook 288-302]	**RESOURCES 6:** **Required readings:** Re tutorial: Edwards, B, 2013, (prescribed textbook) pp 166-201, [eBook 258-306] Chapter 9. Drawing a Profile Portrait. Re lecture: Bear-Wingfield, R., 1996, "Yuendumu, Northern Territory: Healthy Families Program", in *Sharing good tucker stories: a guide for Aboriginal and Torres Strait Islander communities*, Commonwealth Department of Human Services and Health, pp: 127-129. See e-Reading list for link. **ASSESSMENT** Assessment item 4, Quiz #2 opens

Week 7 - 22 Apr 2024

Module/Topic	Chapter	Events and Submissions/Topic
LECTURE 7: **Light & shade, texture & colour** Introduction Scales of grey Rendering tonal values Common terms referring to tonal qualities Lighting Shadows Reflections & refractions, translucence & transparency Colour Common terms referring to colour qualities Cultural influences Finding one's own colour sense	**TUTORIAL 7:** Edwards, B, 2013, (prescribed textbook) Exercise 7.1: Copying exercise pp 222-225 [eBook 331-336] Exercise 7.2: Cross-hatching pp225-228 [eBook 337-343] Exercise 7.3: Drawing a tonally modelled, volumetric self portrait pp 229-237 [eBook 344-353]	**RESOURCES 7:** **Required readings:** Re tutorial: Edwards, B, 2013, (prescribed textbook) pp 203-237 [eBook307-423], Chapter 10. Perceiving Lights, Shadows and the Gestalt. Re lecture: "The artist as neuroscientist", Patrick Cavanagh. *Nature*. 3/17/2005, Vol. 434 Issue 7031, p301-307. See unit e-Reading list.

Week 8 - 29 Apr 2024

Module/Topic	Chapter	Events and Submissions/Topic
LECTURE 8: **Cartooning: contexts and heritage** The paradox of print cartoons Kinds of cartoons Historical development The cartoonist's conceptual toolbox The cartoon in the newspaper context Future trends Conclusion	**TUTORIAL 8:** Introduction to cartooning Instruction via unit Moodle site: Exercise 8.1: Experiment with the power of the doodle to express character and emotion Exercise 8.2: Experiment with body language	**RESOURCES 8:** No required readings **ASSESSMENT:** Assessment item 1, Drawing Exercise Portfolio due **Drawing exercise portfolio** Due: Week 8 Wednesday (1 May 2024) 11:45 pm AEST

Week 9 - 06 May 2024

Module/Topic	Chapter	Events and Submissions/Topic

LECTURE 9:
Fantasies become actualities
Comic characters as commodities
The role of new media, then and now
Ukiyo-e in Japan
Emergence of comic books
Cartoon characters as trademarks
Loonies, super heroes and
adventurers
Arch-rivals and antiheroes of the
comic
Australian illustrated children's fiction
New wave of Aussie comics

TUTORIAL 9:
Instruction via unit Moodle site:
Exercise 9.1: Three-dimensional
primitives
Exercise 9.2: Rounded characters
Exercise 9.3: More expression please
Exercise 9.4: Body language in action

RESOURCES 9:
Required readings:
Re lecture:
• From Hogan's Alley to Coconino
County - Four Narratives of the Early
Comic Strip: The Business of the
Strips. David Westbrook, 2009.
See unit e-Reading list.
• Seduction of the Innocents and the
Attack on Comic Books: The Comic
Book Villain, Dr. Fredric Wertham, M.D.
Dwight Decker, 1997.
See unit e-Reading list.
ASSESSMENT:
Assessment item 4, Quiz #3 opens

Week 10 - 13 May 2024

Module/Topic	Chapter	Events and Submissions/Topic

LECTURE 10:
Renaissance revisited
Introduction
Flatland Homer versus Homer cubed
Precision versus expression "a
terrifying thing"
Fundamental reliance on hand-drawn
visuals
Virtualisation of drawing tools and
practices
Working between manual and digital
workspaces
Hyperimage

TUTORIAL 10:
Instruction via unit Moodle site:
Exercise 10.1: Primitive animals
Exercise 10.2: Simple backgrounds
Exercise 10.3: Concept and
storyboard visualisation

RESOURCES 10:
Required readings:
Re lecture:
• A short excerpt from The Simpsons
Complete Seventh Season DVD.
Interview with the creative team from
PDI. See unit e-Reading list.
• "Software leaves its mark: memes
and architectonics in Australian
trademarks 1950-2000", Holmes, A.
M., 2014, in *Peer Reviewed
Proceedings of 5th Annual Popular
Culture Association of Australia and
New Zealand conference* (PopCAANZ),
pp.31-44. ISBN: 978-0-646-93292-7.
See unit e-Reading list.
ASSESSMENT:
Assessment Item 2 Concept Visuals
due

Concept visuals Due: Week 10
Wednesday (15 May 2024) 11:45 pm
AEST

Week 11 - 20 May 2024

Module/Topic	Chapter	Events and Submissions/Topic

LECTURE 11:
**Illustration and information
visualisation**
Introduction
What is illustration?
Decision-making is a fundamental skill
Medium-specific and context specific
considerations
Contexts and genres for applied
images
Stylistic approaches
Selecting, mixing & matching
techniques
Information Visualisation
Conclusion

TUTORIAL 11:
Instruction via unit Moodle site:
Exercise 11.1: Make a colour wheel
Exercise 11.2: Practice colour shading
techniques
Exercise 11.3: Produce a colour
version of your exercise 10.3.5

RESOURCES 11:
Required readings:
Re lecture:
• "Why Illustrations Aid
Understanding" David Kirsch 2002.
See unit e-Reading list.
• "Technical Illustration in the 21st
Century" Bettina Giesma 2007. See
unit e-Reading list.

Week 12 - 27 May 2024

Module/Topic	Chapter	Events and Submissions/Topic

LECTURE 12:
Iconography of an underground mine rescue: case study of info-graphics
Investor's view
Situational overview
Supporting graphics
Interactive graphics
An emerging narrative
Parallel documentation across the visual media
3-D modelled graphics
Interactive timeline
Conclusion

TUTORIAL 12:
There are no set tutorial exercises for Week 12. Use the time to work on Assessment item 3 and/or 4.

ASSESSMENT:
Assessment item 4, Quiz #4 opens

Review/Exam Week - 03 Jun 2024

Module/Topic	Chapter	Events and Submissions/Topic
		ASSESSMENT: Assessment item 3, Comprehensive Storyboard Visual Assessment item 4, All quizzes close **Comprehensive storyboard visual** Due: Review/Exam Week Wednesday (5 June 2024) 11:45 pm AEST **Four online quizzes** Due: Review/Exam Week Friday (7 June 2024) 11:00 pm AEST

Exam Week - 10 Jun 2024

Module/Topic	Chapter	Events and Submissions/Topic

Term Specific Information

Please ensure you have these drawing materials for your tutorials.

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
You should have with you at each tutorial a HB and a B pencil.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. Drawing pencils can often be inexpensively bought in a set of six (H, HB, B, 2B, 4B, 6B) often 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 gray background. If you can't find a graphite stick one of your soft pencils on its edge will do.

3/ Pencil sharpener
Keep your pencils sharp. Ideally use one with a container for your pencil sharpenings. Alternatively use a kraft knife and sharpen over a rubbish bin.

4/ Eraser
A soft pencil eraser.

5/ Fine-tipped, non-permanent, black drawing pen
A fine-tipped overhead projection pen is suitable.

6/ A4 or A3 size sketch pad
This should have white, medium texture paper and may be spiral-bound. This will be used for an assessable drawing exercise portfolio.

7/ Mobile phone, tablet, or mirror
You will need to take a selfie using a mobile phone or tablet to draw required self portraits. Alternatively, use a small mirror.

8/ A 'picture plain aid'
A clear acrylic, A4 size, clip board is perfect for this.

9/ 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 [eBook p.44].

10/ Two foldback clips
For clipping the picture plain aid and viewfinder together

Note: The following items will only be required if you won't be opting to draw digitally in the second half of the term.

11/ A supply of lesser-grade, inexpensive photocopy, cartridge, or butchers' paper
for repetitive cartooning exercises.

12/ Coloured pencils
A set of 24 good quality coloured pencils will be required for the colour exercises and for assessment item 3 - but only if you are not going to use digital drawing technology

Assessment Tasks

1 Drawing exercise portfolio

Assessment Type
Portfolio

Task Description
Assessment item 1 instructions
Students must submit a portfolio of scans or photo images (saved as as .jpg or .png files) of the 16 pencil 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.

Submission Instructions

Collect sharp and clear and copies of the drawings as you go. In an MS Word document create a cover page with the unit name and number, your name and student number, and the assessment item number entered.

Insert one digital image file per page and label it as per the names above. Save the Word file with your surname and 'Ass 1' as the file name.

Upload the Word file, agree to the originality statement and ensure you submit successfully.

Assessment Due Date

Week 8 Wednesday (1 May 2024) 11:45 pm AEST

Return Date to Students

Within 14 days of submission.

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

- American Psychological Association 7th Edition (APA 7th edition)

Submission

Online

Submission Instructions

Capture clear digital images of your drawing exercises as jpeg or png files. Insert these into a Word document and label each of them with the exercise number. Save or export the Word document to .pdf format and submit this via Assessment link in the 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
Assessment item 2 instructions
Students are to create three monochrome (black and white) visualisations, using graphite pencil on paper or a digital stylus using drawing 'brush' settings in a drawing application.
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 imaginary scene for an advertisement or social media meme that is to feature a chess game that has been disturbed. The setting is up to you, but the scene must also feature a banana. 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 or service being advertised 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 a carton of eggs 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:
"Every image embodies a way of seeing."
— John Berger (1972) *Ways of Seeing*
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).

Submission instructions
If you made pencil drawings, scan or digitally photograph them. Save the digital files in .jpg or .png format. In MS word create a cover page with the unit name and number, your name and student number, and the assessment item number entered. Insert one digital image file per page and label it as per the names above.
Save the Word file with your surname and 'Ass 2' as the file name.
Upload the Word file, agree to the originality statement and ensure you submit successfully.

Assessment Due Date
Week 10 Wednesday (15 May 2024) 11:45 pm AEST

Return Date to Students

Within 14 days of submission

Weighting
30%

Assessment Criteria
Assessment item 2 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

- [American Psychological Association 7th Edition (APA 7th edition)](#)

Submission
Online

Submission Instructions
Scan or photograph each image to produce a clear facsimile. Insert the image files into a Word document containing your name and student number and the assessment title. Export to pdf for submission. Submit online via the assessment link in the unit Moodle 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
Assessment item 3 instructions
You are to envisage a cartoon narrative and produce a comprehensive visual using colour pencil, marker visual or similar digital drawing technique, 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 morphs from 'flatland' to '3-D land'.
The brief: Wito company 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 'Witomin'. 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 'W' on its uniform front. The idea is that this 'W' 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 'W' hero. You are to depict the 'W' 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 'W' 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 'W' 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).

Capture clear digital images of your storyboard visuals as jpeg or png files. Insert these into a Word document. Save or export this to .pdf format for submission via Moodle unit site.

Assessment Due Date
Review/Exam Week Wednesday (5 June 2024) 11:45 pm AEST

Return Date to Students

within 14 days of submission

Weighting
30%

Assessment Criteria
Assessment item 3 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

- American Psychological Association 7th Edition (APA 7th edition)

Submission
Online

Submission Instructions
Capture clear digital images of your storyboard visuals as jpeg or png files. Insert these into a Word document. Save or export this to .pdf format for submission via the assessment link on the Moodle unit 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 Four online quizzes

Assessment Type
Online Quiz(zes)

Task Description
Assessment item 4 instructions
At approximately three-weekly intervals a new quiz will be opened. There are four real quizzes and 10 questions in each quiz. The questions in each real quiz relate to the unit lectures and required readings in the previous three weeks. There is also a sample quiz. It has 5 questions. The outcome of this quiz does not count toward assessment.
Each real quiz is worth up to 5 marks, making a total of 20 marks available for assessment item 4.
The quizzes are designed to be undertaken progressively and it is up to each student to decide when they are ready to sit them. Once it is opened each quiz is available to be attempted until 23.00 on the final due date.
Only one attempt is allowed for each real quiz. The time allowed for each real quiz is 2 hours.

Number of Quizzes
4

Frequency of Quizzes
Other

Assessment Due Date
Review/Exam Week Friday (7 June 2024) 11:00 pm AEST

Return Date to Students

Marking automated on submission

Weighting
20%

Assessment Criteria
No Assessment Criteria

Referencing Style

- American Psychological Association 7th Edition (APA 7th edition)

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