1. **Title of the module**

Drawing: History and Practice (HART8101)

1. **Division or partner institution which will be responsible for management of the module**

Arts and Humanities (School of Arts – Art History)

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 7

1. **The number of credits and the ECTS value which the module represents**

30 credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

None

1. **The course(s) of study to which the module contributes**

MA History and Philosophy of Art

MA Curating

Available as an elective module

1. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**
	1. Demonstrate an in-depth understanding of the important role of drawing in the design and execution of works of art.
	2. Demonstrate an advanced ability to identify techniques of drawing used by the Old Masters, and the acquisition of a good degree of knowledge of the technique of connoisseurship with respect to drawings.
	3. Have an advanced practical understanding of the role played by drawing in artistic training and creative design through completing a series of drawing exercises.
	4. Demonstrate an advanced ability to undertake visual analysis through the processes of visualization and formal analysis opened up by the use of drawing as an art historical tool.
	5. Demonstrate advanced understanding of theoretical concepts underlying drawing practices, such as perspective, expression and disegno.
	6. Produce in-depth and rigorous art historical analysis of drawings in the context of drawing’s wider cultural significance.
2. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**

9.1. Demonstrate advanced skills of critical reading and analysis of a range of primary and secondary texts, including visual materials.

9.2. Demonstrate advanced skills of written communication, problem solving, and have attained responsibility for their own learning.

9.3. Effectively use relevant Information Technologies to research and present their work.

9.4. Demonstrate advanced skills of oral communication and working with others in a group, as well as gaining confidence in participating in critical discussion and debate while remaining open to the viewpoints of others.

9.5. Demonstrate sophisticated use of relevant learning and reference resources (including visual resources) within the Templeman Library and the internet, and have used them effectively to support their arguments and analyses.

9.6. Demonstrate the ability to write coherent, informed and logical arguments in a well-organised and well-presented essay.

1. **A synopsis of the curriculum**

This module will pursue three interrelated aims through the use and study of drawing:

Firstly, it will introduce students to the range of drawing techniques used by artists, the different types of drawings they produce and their function in the process of designing and executing works of art. It will equip students with the tools for analysing and identifying drawings, and provide foundations for effective connoisseurship.

Secondly, it will equip students with a practice-based understanding of the role of drawing in artistic training and of its importance as a tool for creative work. Students will participate in drawing seminars where they will carry out exercises modelled on artistic practice. To give some indicative examples, these may begin with rudimentary conventions for drawing eyes and ears, through copy drawings to mechanical drawing methods like perspective and shadow projection, tracing and the use of the grid. The exercises may then build on these simple beginnings and develop towards portrait drawing informed by anatomical analysis of the skull, drawing from sculptural casts, from the draped and nude figure, sketching the landscape, and finally working towards the compositional drawing and methods for enlarging it. Drawing exercises will clarify for students the processes of artistic visualization and design, and make available to them an important tool of visual and art historical analysis.

Finally, the module will enable students to relate the analysis of historical drawings and the practice of making drawings to the theory of drawing and its significance in western culture generally.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Ames-Lewis, F., Wright, J.(1983). Drawing in the Italian Renaissance workshop. London: Victoria and Albert Museum.

Ames-Lewis, F. (2000). Drawing in early Renaissance Italy. New Haven: Yale Univ. Press.

Bambach, C. (1999). Drawing and painting in the Italian Renaissance workshop: Theory and practice, 1300-1600. New York: Cambridge University Press.

Cennini, C. and Thompson, D. V. (1960). The craftsman's handbook: The Italian "Il libro dell' arte." Translated by Daniel V. Thompson. New York: Dover Publications.

Chaet, B. (1983). The art of drawing. Belmont CA: Wadsworth Group/Thomson Learning.

Olszewsk, E. J. (1981). The draftsman's eye: late Italian Renaissance schools and styles; Cleveland, Ohio: Cleveland Museum of Art.

1. **Learning and teaching methods**

Total contact hours: 44

Independent learning hours: 256

Total Study hours: 300

1. **Assessment methods**
	1. Main assessment methods

Essay (4000 words) - (40%)

Critical analysis of two drawings (2000 words) - (30%)

Drawing portfolio (30%)

13.2 Reassessment methods

Like for like

1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | 8.1 | 8.2 | 8.3 | 8.4 | 8.5 | 8.6 | 9.1 | 9.2 | 9.3 | 9.4 | 9.5 | 9.6 | 9.7 |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Lectures* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Drawing sessions* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| *Essay (4000 words)* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Drawing Portfolio* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** |  |  |
| *Critical analysis of two drawings (2000 words)* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The Division recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

The module addresses a range of international artists from across Europe. The curriculum takes into account the international nature of both art history and the student body and it is intended to prepare students for study abroad. The module team is drawn from the School of Arts, which includes many members of staff with international experience of teaching and research collaboration.

In compiling the reading list, consideration has been given to the range of texts that are available internationally and a selection of texts has been identified to complement the delivery of the material.

The support the School provides to its students is also internationally attuned given our international student body.

**DIVISIONAL USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

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| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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