



**cetb**

Bord Oideachais agus  
Oiliúna Chorcaí

*Cork Education and  
Training Board*

**Cork Education and Training Board**

**Programme Module for  
Creative Drawing Skills**

**leading to**

**Level 4 FETAC**

**Drawing 4N1878**

### Introduction

This programme module may be delivered as a standalone module leading to certification in a FETAC minor award. It may also be delivered as part of an overall validated programme leading to a Level 4 FETAC Certificate.

The teacher/tutor should familiarise themselves with the information contained in the Cork Education and Training Board's programme descriptor for the relevant validated programme prior to delivering this programme module.

The programme module is structured as follows:

1. Title of Programme Module
2. FETAC Component Title and Code
3. Duration in hours
4. Credit Value of FETAC Component
5. Status
6. Special Requirements
7. Aim of the Programme Module
8. Objectives of the Programme Module
9. Learning Outcomes
10. Indicative Content
11. Assessment <ol style="list-style-type: none"><li>Assessment Technique(s)</li><li>Mapping of Learning Outcomes to Assessment Technique(s)</li><li>Guidelines for Assessment Activities</li></ol>
12. Grading
13. Learner Marking Sheet(s), including Assessment Criteria

### Integrated Delivery and Assessment

The teacher/tutor is encouraged to integrate the delivery of content where an overlap between content of this programme module and one or more other programme modules is identified. This programme module will facilitate the learner to develop language, literacy and numeracy skills relevant to the themes and content of the module.

Likewise the teacher/tutor is encouraged to integrate assessment where there is an opportunity to facilitate a learner to produce one piece of assessment evidence which demonstrates the learning outcomes from more than one programme module. The integration of the delivery and assessment of level 4 Communications and level 4 Mathematics modules with that of other level 4 modules is specifically encouraged.

Structured communication and teamwork is encouraged between the teacher/tutor delivering this programme module and the language, literacy, numeracy and learning support teacher/tutor, as appropriate, to facilitate the learner in completing the programme module and achieving certification in the award.

### **Indicative Content**

The indicative content in Section 10 does not cover all teaching possibilities. The teacher/tutor is encouraged to be creative in devising and implementing other approaches, as appropriate. The use of examples is there to provide suggestions. The teacher/tutor is free to use other examples, as appropriate. The indicative content ensures all learning outcomes are addressed but it may not follow the same sequence as that in which the learning outcomes are listed in Section 9. It is the teacher's/tutor's responsibility to ensure that all learning outcomes are included in the delivery of this programme module.

Cork Education and Training Board

<b>1. Title of Programme Module</b> Creative Drawing Skills
<b>2. Component Name and Code</b> Drawing 4N1878
<b>3. Duration in Hours</b> 100 Hours (typical learner effort, to include both directed and self directed learning)
<b>4. Credit Value</b> 10 Credits
<b>5. Status</b> This programme module may be compulsory or optional within the context of the validated programme. Please refer to the relevant programme descriptor, Section 9 Programme Structure
<b>6. Special Requirements</b> None
<b>7. Aim of the Programme Module</b> This programme module aims to develop the learner's knowledge and understanding of drawing as a visual language, promoting aesthetic sensibilities and facilitating critical appraisal, appreciation and evaluation and to enhance qualities of creativity and originality
<b>8. Objectives of the Programme Module</b> <ul style="list-style-type: none"><li>• To enable the learner to relate drawing to its social, historical and cultural context, helping promote drawing as a means of visual communication and self expression</li><li>• To explore with the learner a wide variety of art elements, drawing skills and techniques, whilst using drawing to observe, record and analyse subject matter from the manufactured environment, the natural environment and drawing from life</li><li>• To facilitate the learner to develop a personal visual response to an elected theme or stimulus</li><li>• To enable the learner to develop confidence with a wide range of drawing media, processes and tools, demonstrating good studio practice with awareness of health and safety requirements</li><li>• To assist the learner to develop the language, literacy and numeracy skills related to drawing through the medium of the module themes and content</li><li>• To enable the learner to take responsibility for his/her own learning</li></ul>

## 9. Learning Outcomes of Level 4 FETAC Drawing 4N1878

Learners will be able to:

1. Identify diverse drawing traditions and media within a range of cultures
2. Discuss the use of art elements and principles in specific preferred drawn work
3. Use the language of art history and appreciation with regard to a preferred artists work
4. Use a range of drawing styles and techniques including linear, tonal and perspective studies in two and three dimensions
5. Communicate ideas using marks
6. Use a moderate range of drawing media and view finders expressively, analytically and for graphic purposes
7. Use art elements and principles in organising personal compositions and drawn studies
8. Record a range of subjects from observation including objects and life forms from the natural and manufactured environments and drawing from life
9. Communicate a broad range of ideas visually through drawing including appropriate primary and secondary source materials
10. Select completed pieces for appropriate presentation
11. Make a personal drawn response to an idea or primary source materials
12. Evaluate critically own and others work
13. Apply appropriate health and safety procedures when working with drawing materials and tools and within the studio

## **10. Indicative Content**

This section provides suggestions for programme content but is not intended to be prescriptive. The programme module can be delivered through classroom based learning activities, group discussions, one-to-one tutorials, field trips, case studies, role play and other suitable activities, as appropriate.

### **Section 1:**

#### **Cultural and Historical Context of Drawing—Learning Outcome 1, 2 and 3**

**Facilitate the learner to identify the diverse drawing traditions and media within a range of cultures, for example:**

- To investigate, research and discuss how other artists/cultures/communities past and present have approached subject matter, their use of media and compositional arrangements, how they solved problems with perspective, etc. Observe contrasting styles or movements in art which show different interpretations of the same theme and/or subject matter. Identify with the learner how ideas, feelings and meanings are conveyed in chosen drawn artwork. Consider conventions, traditions on the nature of imagery or the impact of work from one culture on that of another
- Practical projects may be developed in response to the research of drawn artwork of past or contemporary artists, using art movement/style/era/theme/subject matter/media/technique to influence learners own drawn work and to reinforce learning
- Relate drawing to a variety of functions and/or contexts, for example: ceremonial religious purposes, descriptive representational purposes, expressive emotional purposes, design purposes, explore use of drawing to mindmap, observe, record, analyse, use drawing to render the invisible visible, use under-drawing for painting or draw in paint, explore drawing in other fields such as illustration, working drawings for craft and industrial design, drawing for design, technical drawing, architecture, drawing as decoration on ceramic, glass, etc.

**Facilitate the learner to use the language of art history and appreciation with regard to a preferred artists work for example:**

- To correctly label the media used, format of work and art elements within chosen drawn artwork
- To research an artist's work. Identify with learner what points are relevant to note, for example, the ability to ascertain name, date and nationality of chosen artist. State country/city where artist worked. Name and describe characteristics of the Art Movement/Style to which he/she is associated. Other relevant information that may be

discussed could include background information, such as information on artist's family, social and economic background, did the artist study art? if so where and with whom? Refer briefly to and name the artist's contemporaries, what was the reaction of people of the time to artist's work. What/Who influenced his/her art? Did chosen artist break with tradition in any way? Who/what did the artist influence? How may the chosen artist influence the learners work

- To use relevant terminology to describe artwork such as line, contour, cross-hatching, tone, chiaroscuro, form, perspective, horizon line, vanishing point, foreshortening, contraposto, picture plane, burnishing, landscape, portrait, still life, biblical, mythological, subject matter, diptych, etc.

**Enable the learner to discuss use of art elements and principles in specific drawn artwork (learners own and that of others), for example:**

- Describe Artwork of others:
  - Study the subject matter (story content) of the artwork- This may be taken from 2 angles- 1. What the work communicates to the individual learner as being about (such as Lady with a Dog etc.) their gut response to the work. Does the learner enjoy it? Secondly, the actual details discovered through research into background of work and the contemporary response.
  - Look at the composition. What are main rhythms of work? Static, dynamic or a balance of both? How has pictorial space been used?
  - Identify use of art elements including line, tone and perspective in specific drawn artwork and how it was achieved
  - Examine materials used in chosen artwork
- Ability of learner to describe their own artwork using specific art vocabulary when discussing media, technique and art elements used
- Express personal opinions, judgement of artworks using specialist terminology, vocabulary



**Section 2:**

**Use of Art Elements for Visual Communication and Expression—Learning Outcomes 4, 7, 8, 9 and 11**

**Facilitate the learner to use a range of drawing styles and techniques including linear, tonal and perspective studies in two and three dimensions, to include:**

- Linear, identifying line and its many qualities, for example:
  - Line forming outline, contour line, line forming shape, positive and negative line, broken line, lines creating illusion of tactile texture
  - Tonal line, achieved by varying pressure within one pencil stroke, cross hatching of lines to create areas of tone, using light and dark media to obtain tonal and/or colour line
  - Identify characteristics of line such as strong/soft/rough/loud/quiet and which media and/or subject matter best suits each. For example, complete a study of a natural object in charcoal using loose, spontaneous tonal line as compared to a study of a manmade object completed in a controlled strong contour line rendered in shading pencils
  - Line may be two or three dimensional. For example a strong three dimensional line drawing may be completed in wire or a low relief drawing in string
  - Explore techniques, for example the use of axis lines when drawing a symmetrical object such as a bottle, or to help structure a figure and parallel lines when drawing cuboids
  - Suggested visual references: Durer's sketch pad pages, Escher's Drawing Hands, Leonardo's drawings of Anatomy or crosshatching study of Drapery, Michelangelo's study's of human figures, Delacroix's gesture drawing of Man on Horse, Van Gogh's loose ink drawings, Picasso's contour line drawings, Henry Moore's use of line to create mass as in The Two Sleepers, Calder's use of line in wire, or any other appropriate visual references
- Tonal, explore tone through for example:
  - Use of a tonal grid to identify different qualities of tone such as light, medium and dark, perhaps comparing a variety of shading pencils. Learning could be put into practice through observational studies recording light falling on a variety of objects, identifying light, medium, dark areas, cast shadows and highlights rendering illusion of tone creating form, volume and mass. Perhaps set up exercises exploring subtle gradation of tone on a rounded surface compared to sharp contrast of tone describing a different direction of plane where sharp edges meet as in a box, building, table, etc.
  - Explore tone giving illusion of depth. Perhaps focus on observational studies of how one object may cast shadow onto another within a still life, or how tone fades as subject recedes into distance within a landscape
  - Tone may also be explored to evoke atmosphere, drama, mood and emotion
  - Tone may be translated into colour. For example, to enhance aerial perspective

- Each study can be achieved using a variety of media. For example, pencil, chalk, pastel, charcoal, ink, paint, or a combination of same
- Make visual reference to artists' work to reinforce learning. Suggested artists for research could include Boucher's chalk studies, Seurat's conte drawings, Chuck Close finger printing, etc.
- Perspective Studies in 2D, for example:
  - Identify how objects diminish in size as they recede into distance
  - Demonstrate use of vanishing points on horizon line, identify how lines converge on vanishing points, explore use of 1 and 2 point perspective
  - Aerial perspective, warmer more saturated hues to front of picture plane, cooler more unsaturated hues for distance
  - Suggested artist to look at, Brunelleschi's perspective drawings (which first influenced perspective in sculptural relief panels and then painting), Donatello's line etched into relief panels, Uccello's Drawing for a Chalice, etc.
  - Perspective Studies in 3D. For example, use line to create depth and perspective in 3D by perhaps exploring a range of found media such as string, wire, bamboo, twigs, etc. Also a relief panel could be used to incorporate both 3D line and 2D line to help create a sense of perspective

**Facilitate the learner to use art elements and principles in organising personal compositions and drawn studies, for example:**

- Preparatory sketches such as thumbnails could be used to explore viewpoints, arrangement of items within composition, format of page, whether it should be Portrait or Landscape fashion, to experiment with media to help learner decide which media is most suitable to subject matter
- Consider with the learner the different ways in which subject matter may have been used in traditional and contemporary settings for a variety of purposes. The exploration, selection and arrangement of visual elements into a composition which realises intentions

**Facilitate the learner to record a broad range of ideas visually through drawing to include:**

- appropriate primary source materials, such as working from direct observation in front of the subject

- secondary source materials, such as working from another artist's work, a personally taken photograph, or working from memory and/or imagination. Fostering in the learner the ability to respond to a theme or stimulus

**Facilitate the learner to record a range of studies from observation including:**

- Objects from the natural environment
- Objects from the manufactured environment
- The Human Figure
  - Life Drawings may explore gesture, character, mass, volume, foreshortening and proportion. Identify how to gauge proportion, how many head lengths fit into length of figure. Explore half way rules to identify placement of features in portraiture. Perhaps explore drawings focused on full figure, torso, portraits and details such as hands, etc.
- Observational studies from the natural and manufactured environment may compare a variety of subject matter, sizes, scales, shapes, forms, structures, surface textures, qualities of line, tone, proportion, depth, perspective, etc. in any suitable media. For example, it may help to compare the interior and exterior of a manmade object to a natural object. Viewfinders may be used as a compositional aid, or to focus on analysis of surface texture

**Facilitate the learner to make a personal drawn response to an idea or primary source materials, for example:**

- To investigate different ways of working appropriate to the subject in order to develop a personal style, for example,
  - To record from observation
  - To render the illusion of 3D on 2D surface
  - The learner finds an individual personal solution to assignments/problems/compositions

Decision making is encouraged. Planning and preparation through experimental exercises such as thumbnails or worksheets which may be used to show evidence of exploration and decision making

**Section 3:**

**Drawing media, tools, techniques and Studio Practice–Learning Outcomes 5, 6 and 13**

**Facilitate the learner to communicate ideas using marks, for example:**

- Explore with the learner a variety of ways of mark making by experimenting with how to hold tool and how much pressure to apply, (for example, loosely at top, or tightly at end and how it affects tonal quality of mark). Explore whether to sit or stand to achieve a range of marks, quantity of dilution of ink or other wet media, which mark to use to achieve texture (such as which quality of line in response to stimulus, for example, feather/tree bark/flower petal compared to tin opener, metal box, stone building). Perhaps also experiment with placement of marks to achieve balanced or unbalanced composition

**Facilitate the learner to use a moderate range of drawing media and viewfinders expressively, analytically and for graphic purposes, for example:**

- Through drawing explore viewpoints, angles, formatting such as portrait and landscape, placement of drawing on page, and experiment with composition and problem solving, enabling the learner to make informed judgements for final pieces
- Use a viewfinder to restrict an area of the image in order to help compose a balanced composition or to help make a detailed study such as investigation of surface texture
- Experiment with range of drawing media to determine which best suits chosen drawing technique, style and/or theme. For example, traditional media such as graded pencils, charcoal, chalk pastels, inks, colouring pencils, oil pastels, wax crayons may be explored to render tone, also consider experimenting with non traditional media such as shoe polish, make up and/or other found mark making objects. Also use of eraser as drawing tool
- Annotated drawings may be used to show evidence of investigation, thinking and decision making which has helped shape the artwork

**Facilitate the learner to apply appropriate health and safety procedures when working with drawing materials and tools within the studio, enabling the learner to identify and comply with safe codes of practice, for example:**

- Complete a health and safety risk assessment of Art Studio, identifying hazards, risks and control measures:
  - Cutting tools, cutting mat is used to protect surfaces. Protective cap must be replaced

after use

- Toxicity of fixatives and glues, use in a well ventilated area
- Dust from pastels and charcoal, use spray fixative, clear away dust
- Possible allergic reactions to materials, read labels, use of dust mask and gloves
- Staining of skin, clothes due to inks, paint pigments, use protective clothing
- Identify good studio practice, for example:
  - Each learner has full responsibility for their personal work space, leaving it and chosen equipment clean and well stored
  - Use of protective clothing, gloves, dust masks where appropriate
  - Use of recycling bin, etc

#### **Section 4:**

#### **Presentation, Evaluation-Learning Outcomes 12 and 10**

#### **Facilitate the learner to critically evaluate own and others work, for example:**

- Record critical appraisals through discussion and/or Journal, examine what went well within practical work, stating why and what could be improved upon
  - Critical appraisals could include a reflection on use of art elements and art principles within the artwork
  - Review use of drawing technique and skill with media
  - Appropriate references to work of others should help inform own work produced
  - Within learner's own work identify learning, review and modify artwork as it progresses
  - Identify if original intentions were realised and if assignment brief was fulfilled

#### **Facilitate learner to select pieces for appropriate presentation, for example:**

- Choose at least 3 successful artworks where visual elements have been selected and interpreted, realising intentions in chosen media, presented appropriately and accompanied with critical appraisal/evaluation in a written format
- Consider use of:
  - What type of frame such as window frame, floating frame, surround, etc. suits the work?
  - Colour of backing, mount or frame and its impact on practical work
  - If mounting artwork, usually more space is given below drawing than to top and sides
  - Advantage and disadvantage of using glass
  - If hanging artwork at what level works best for the chosen pieces, for example above, below or at eye level?

- If appropriate a worksheet of studies and ideas investigating elements (such as required in NCAD portfolio brief) may be presented as a final piece
- A gallery visit is advisable to observe presentation of artworks and to identify what works well, consider lighting, flooring, framing, spacing, hanging, labelling, etc.
- Is the finished piece site specific?
- Labels

## 11. Assessment

### 11a. Assessment Techniques

**Portfolio / Collection of Work 100%**

### 11b. Mapping of Learning Outcomes to Assessment Techniques

In order to ensure that the learner is facilitated to demonstrate the achievement of all learning outcomes from the component specification; each learning outcome is mapped to an assessment technique(s). This mapping should not restrict an assessor from taking an integrated approach to assessment.

Learning Outcome	Assessment Technique
1. Identify diverse drawing traditions and media within a range of cultures	Collection of Work
2. Discuss the use of art elements and principles in specific preferred drawn work	Collection of Work
3. Use the language of art history and appreciation with regard to a preferred artists work	Collection of Work
4. Use a range of drawing styles and techniques including linear, tonal and perspective studies in two and three dimensions	Collection of Work
5. Communicate ideas using marks	Collection of Work
6. Use a moderate range of drawing media and view finders expressively, analytically and for graphic purposes	Collection of Work
7. Use art elements and principles in organising personal compositions and drawn studies	Collection of Work
8. Record a range of subjects from observation including objects and life forms from the natural and manufactured environments and drawing from life	Collection of Work
9. Communicate a broad range of ideas visually through drawing including appropriate primary and secondary source materials	Collection of Work
10. Select completed pieces for appropriate presentation	Collection of Work
11. Make a personal drawn response to an idea or primary source materials	Collection of Work
12. Evaluate critically own and others work	Collection of Work
13. Apply appropriate health and safety procedures when working with drawing materials and tools within the studio	Collection of Work

**11c. Guidelines for Assessment Activities**

The assessor is required to devise assessment briefs and marking schemes, for the Portfolio/Collection of Work. In devising the assessment briefs, care should be taken to ensure that the learner is given the opportunity to show evidence of achievement of ALL the learning outcomes. Assessment briefs may be designed to allow the learner to make use of a wide range of media in presenting assessment evidence, as appropriate. Quality assured procedures must be in place to ensure the reliability of learner evidence.

<b>Portfolio / Collection of Work</b>	<b>100%</b>
The collection of work may be produced throughout the duration of this module.	
<p><b>The Learner will compile a collection of work to include a minimum of 8 final pieces and a maximum of 12, along with preparatory and support work to include evidence that demonstrates the following:</b></p> <p><b>Evidence of Cultural and Historical Context of Drawing to include:</b>            Investigation into other artists past and present, their drawing techniques, styles, use of media, subject matter and their use of art elements including line, tone and perspective as well as the intended function of the artwork, if any            Informed decisions within own artwork based on cultural and/or historical research            Use of correct terminology and vocabulary when discussing artwork</p> <p><b>Evidence of Use of Art Elements for Visual Communication and Expression to include:</b>            Variety of drawing styles and techniques to include drawing studies in line and tone and perspective studies in 2 and 3 dimensions            Knowledge of art elements and principles such as line, tone and perspective in organising personal compositions and drawn studies            Record observational studies of objects from the natural and manufactured environments and observational drawing from life            Broad range of ideas from primary and secondary sources            Personal response to stimulus</p> <p><b>Evidence of Drawing media, tools, techniques and Studio Practice to Include:</b>            Communication of a range of ideas using a variety of marks, media, tools and the use of viewfinders            Knowledge of appropriate health and safety procedures and good studio practice</p> <p><b>Evidence of Evaluation and Presentation to include:</b>            Work carried through from initial brainstorming of an idea, through a series of problem solving decisions to completion and realisation of final piece            At least 3 pieces critically chosen by Learner for their successful outcome and appropriately presented with written evaluation/critical appraisal reflecting on art elements (in particular line, tone, perspective), principles, technique, use of media, realisation of intentions            Critical appraisal of preferred artists work discussed and recorded (this may in written format), reflecting on art elements (in particular line, tone, perspective), principles, technique, use of media, subject matter and intentions</p>	



**Communication in Drawing will normally take a visual format. However Learners may use written / oral or other appropriate forms of communication to demonstrate evidence of their knowledge and understanding of their own work and/or that of others, or to outline the development of their work and the processes involved.**

Evidence for this assessment technique may take the form of written, oral, graphic, audio, visual or digital evidence, or any combination of these. Any audio, video or digital evidence must be provided in a suitable format.

All instructions for the learner must be clearly outlined in an assessment brief.

## **12. Grading**

Distinction:	80% - 100%
Merit:	65% - 79%
Pass:	50% - 64%
Unsuccessful:	0% - 49%

At levels 4, 5 and 6 major and minor awards will be graded. The grade achieved for the major award will be determined by the grades achieved in the minor awards.

<b>Drawing 4N1878</b>	<b>Learner Marking Sheet Portfolio / Collection of Work Weighting 100%</b>
-----------------------	--

Learner's Name: \_\_\_\_\_

Learner's PPSN: \_\_\_\_\_

<b>Assessment Criteria</b>	<b>Maximum Mark</b>	<b>Learner Mark</b>
<b>Cultural and Historical Context of Drawing</b>	20	
Research and investigation into other artists' drawing styles, techniques, media, subject matter and use of art elements Making of informed connections to work of others Use of correct terminology and vocabulary when discussing artwork		
<b>Use of Art Elements for Visual Communication and Expression</b>	30	
Appropriate use of art elements including line, tone, perspective in 2 and 3 dimensions Selection and arrangement of art elements into coherent composition which realises intentions Recording a variety of subject matter to include observation of natural and manufactured environment and drawing from life (Where intended use of art elements to render impression of 3D on 2D surface) Exploration of a broad range of ideas to include work from primary and secondary sources Give a personal response/interpretation of elected stimulus		
<b>Drawing media, tools, techniques and Studio Practice</b>	30	
Show a moderate skill with a variety of mark making techniques, drawing methods, approaches, intentions Experimentation with a range of media, tools and viewfinder Awareness of Health and safety procedures and good studio practice		
<b>Evaluation and Presentation</b>	20	
Evidence of reviewing, modifying and refining of work as it progresses Drawing skills evident in finished pieces, overall impact of finished pieces, skill in realising intention Critical appraisal evident in selection of 3 pieces for mounting and a written record of personal evaluation Presentation considered		
<b>Total Marks</b>	100	

This is to state that the evidence presented in the attached portfolio is complete and is the work of the named learner.

Assessor's Signature: \_\_\_\_\_

Date: \_\_\_\_\_

External Authenticator's Signature: \_\_\_\_\_

Date: \_\_\_\_\_