COURSE CALENDAR DESCRIPTION

Explores contemporary approaches to traditional genres such as the still life, portrait, landscape and architecture are developed in relation to formal drawing skills. Studio projects include observational drawing and the application of representational systems such as perspective. The creative process is stressed encouraging personal, imaginative solutions to class projects and home assignments. 50% Studio based, 50% Online content.

Formal drawing concerns, emphasizing perception, proportion and structure, are examined in relation to a variety of subject matter, including the figure. Various techniques and materials are used. Creative processes are developed through historical, aesthetic and psychological issues. 50% Studio based, 50% Online content.

INSTRUCTOR(S)

TBD

SPECIAL FEATURES

This blended online/studio course introduces and builds on concepts and techniques of representational drawing from a contemporary perspective. Drawing skills are explored and expanded through the genres of landscape, architecture and still life.

The creative process aligned with technical skill, the formal concerns of composition, tonal values and material application encourage imaginative translation and interpretation of observed phenomenon. Students develop individual creative solutions to research assignments, exercises and sketchbook work by observing, recording and translating through selective decision-making, the world around them.

Organization of the Course

This course combines 50% in-class studio work with 50% online resources and independent study. The online and independent study component consists of visual presentations, technical lectures, research assignments and sketchbook work. The studio component consists of in-class assignments, demonstrations, exercises, class critiques and critical group feedback. The dynamic studio environment provides review and development of the practical application of online resources and independent assignments, while offering one on one feedback and assessment of skill development from the instructor and peers. The online and independent component allows flexibility and development of personal creative decision-making, while further developing the in-class student community through the use of the online forum.

The course content will explore space and composition through 2D representation: Cultural Space/Architecture and Landscape/Still Life. Students are given research assignments related to these themes, to be completed inside and outside of class time. The assignments provide an opportunity for individual, personalized creative solutions while demonstrating the understanding and assimilation of concepts and methods discussed and executed in class.

TOPICS AND CONCEPTS

Drawing 2081 Weekly Syllabus for all Labs
Please bring your full Art Kit, Sketchbook and 18 x 24 “ Sketchpad to every class.

To Be Reviewed Before Class
Welcome Video
Course Syllabus
Online Slide Lecture 1: Using Your Sketchbook
Online Demonstration Video 1: Basic Art Materials (Drawing pencils, erasers)

Week One
Class 1: Welcome
• Review of Course Outline: What questions do I have? Intro to Online Forum.
• Outline what they need for next class
• In-Class Exercise (Portrait)
Homework
• Online Slide Lecture 2: Intro to Project One
• Online QUIZ 1
• Sketchbook Work 5 Pages

Week Two
Class 2: In-Class Assignment- Perspective, Structure, Planes Part-One
Using 18 x 24 paper and a pencil. Make TWO Perspective line drawings of architectural views in GCFA using pencil. Observe and make notes on the source of light, where the darkest shadows appear, where the mid-tones shift into bright light.
Are there focal points?
Homework
• Online Demonstration Video 2: In-Class Assignment One & Project One
• Online Slide Lecture 3: Tonal Values
• Online QUIZ 2
• Sketchbook Work 5 Pages and…
• Make notes of ideas and rough sketches of images for Project One: Pile Drawing.
o Using your sketchbook and a modified viewfinder, block out your drawings HORIZONTALLY on two sheets of paper from your 18 x 24 “ sketchpad, for project one (line drawing only, no shading).
o Bring these 2 unfinished drawings to class for feedback.
o Post Progress to Forum (checked weekly to ensure participation)

Week Three
Class 3: In-Class Assignment- Perspective, Structure, Planes Part-Two
Resolve class drawings from last week.
Revise, add or remove detail or clarify architectural elements.
Add water washes according to your notes on the light, mid-tone and dark areas to one of the drawings.
While it dries, work on the other drawing using hatching or cross-hatching to provide tonal values.
o Continue working on In-Class Assignment One
o Individual feedback of 2 unfinished rough sketches of Project One: Pile Drawing
Homework
• Online Demonstration Video 3: Mark Making for Project One
• Online QUIZ 3
• Sketchbook Work 5 Pages
• Revise initial compositions for Project One from in-class feedback.
Optional: Add light washes to Project One paper surface
• Post Progress to Forum

Week Four
Class 4: Project One In-Class Work Session for feedback
*SIGN UP FOR MID-TERM INTERVIEWS During Week SIX*
Homework
• Sketchbook Work 5 Pages
• Work on Project One
• Post Progress to Forum

Week Five
Class 5: CLASS CRITIQUE- Project One: Pile Drawing DUE
Remember: MID-TERM INTERVIEWS During Week SIX, no classes held
Homework
• Sketchbook 5 Pages
• Post to Forum
*Make Sure You Have Everything Ready for Midterm Reviews!*
(Sketchbook (minimum 25) pages and Project one)

Week Six
Class 6: Individual Mid-Term Interviews Only: No class held
For the Interview Bring: Sketchbook (minimum 25 pages)
Project One
Homework
• Online Material Demonstration Video 4: Colour Pencil
• Sketchbook 5 Pages
• Post to Forum

Week Seven
Class 7: In-Class Still Life Exercises
• Simple perspective exercises using viewfinder and siting/ measuring techniques
• Limited palette, colour pencils or graphite on 18 x 24 paper
Homework
• Online Slide Lecture 4: Introduction to Project Two Imaginary Landscape
• Online Artist Videos - William Kentridge
• Online QUIZ 4
• Sketchbook Work 5 Pages- Make notes and drawings for Project Two.
Begin initial research and drawings for Project Two landscape / still-life on good paper
Week Eight
Class 8: In-Class Assignment Two: Layered Still Life Part-One
Colour pencils and 18” x 24” paper.
Block out the still life set up in the classroom using a blue or yellow pencil.
Change views and re-draw the still life on the same piece of paper, but shift the scale of the objects.
Allow the trace of your first layer show through your next layer.
Use your viewfinder to isolate and compare silhouettes.
Use your pencil to measure and check angles.
Individual Feedback During Class: Review of initial composition for Project 2 blocked out in pencil (no shading)
Homework
• Revise drawings for Project Two on good paper, based on feedback
• Sketchbook Work 5 Pages
• Post Progress to Forum

Week Nine
Class 9: In-Class Assignment Two: Layered Still Life Part-Two
Resolve the class project blocked out last week.
Correct perspective by referring back to the objects and checking with the edge of your paper.
Ensure the still life is represented in at least two views. Layer colours to achieve a rich palette.
Homework
• Sketchbook Work 5 Pages
• Work on Project Two: Imaginary Landscape
• Post Progress to Forum

Week Ten
Class 10: Work period: Shading Project Two: Imaginary Landscape
Homework
• Sketchbook Work 5 Pages
• Work on Project Two: Imaginary Landscape
• Post Progress to Forum

Week Eleven
Class 11: COMPLETED SKETCHBOOK, MINIMUM 50 PAGES IS DUE TODAY.
SUBMIT FOR GRADING
In Class: Work on, revise, resolve, improve any aspect of your portfolio or work on Project Two: Imaginary Landscape
Homework
• Sketchbook Work 5 Pages
• Assemble portfolio of In-Class Assignments and prepare Project Two for submission.
• Post Progress to Forum
Week Twelve
Class 12: Project Two: Imaginary Landscape is DUE
Class Critique: Project Two: Imaginary Landscape
FINAL PORTFOLIO of In-Class Assignments DUE TODAY.

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

Students gain an overview of drawing practices that incorporate traditional and non-traditional approaches to representation on a 2-Dimensional surface. Specific skills acquired or re-in forced are shared edges and contours; figure ground relationships; proportion and scale; tonal values; linear perspective and the over-all dynamic or sense of the whole in creating compositional structure. Students will be able to apply formal and conceptual visual solutions to observed phenomena, as well as articulate their process and concepts. Students will address time-management in relation to the creative process and specified deadlines.

Skill development: Representational & interpretive drawing skills
Expanse of knowledge: Historical and contemporary knowledge of art and drawing practices
Critical thinking: Application of creative problem solving in relation to thought and action. Participation in critical group discussion
Communication: Articulation of visual and conceptual ideas using appropriate terminology and use of online line forum
Independence: Responsible time management and reviewing of online resources
Defining and developing personal style and creative process

Student Responsibility
• Prepared and full attendance (attendance is mandatory)
• Engaged class participation
• Disciplined review of all online materials
• Completion of all assignments by the Due Dates

In Class Etiquette
• Respect for others and for group dynamics
• Care and Maintenance of Drawing Desks and Classroom
• No Electronics During Class Time

Bibliography
Dexter, Emma. Vitamin D, New Perspectives in Drawing, Phaidon, 2004
Enstice, W. Peters, M. Drawing: Space, Form, and Expression, Prentice Hall, 3rd Ed. 2003
Nicolaides, Kimon. The Natural Way to Draw, Houghton Co. Boston, 1941

GRADED ASSESSMENT

Evaluation/Grading Criteria
Each student will be evaluated on their ability to explore and apply the visual and thematic concepts of the course through class work, sketchbook and course assignments. Participation, which develops the ability to 'perceive' and to 'articulate' ideas along with work habits and time management are an essential part of the assessment.
Evaluation Criteria encompasses Thought, Process and Execution
• Critical thinking: conceptual exploration of course themes and ideas
• Drawing skills: composition, contours, figure/ground, proportion, scale, tonal values
• Creativity: personal interpretation, inventiveness, artistic license
• Work habits: time management, process, persistence, ambition
• Discipline: consistent use of sketchbook and assignments completed by due date
• Participation: focused and generous approach to all activities

Grade Breakdown
The final grade for VISA 2081 will be based on the following items weighted as indicated:

<table>
<thead>
<tr>
<th>Item</th>
<th>Grade Weight</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project #1</td>
<td>25%</td>
<td>Week Five</td>
</tr>
<tr>
<td>In-Class Assignments/Portfolio</td>
<td>20%</td>
<td>Week Eleven</td>
</tr>
<tr>
<td>Project #2</td>
<td>25%</td>
<td>Week Twelve</td>
</tr>
<tr>
<td>Completed Sketchbook/ Online Forum</td>
<td>20%</td>
<td>Week Twelve</td>
</tr>
<tr>
<td>Participation and Professionalism</td>
<td>10%</td>
<td></td>
</tr>
</tbody>
</table>

Total 100%

*Last date to drop a fall term (F) course without receiving a grade: November 10, 2017*

York University Grading Scale
Assignments will bear a letter grade. For a full description of York grading go to:
http://calendars.registrar.yorku.ca/pdfs/ug2004cal/calug04 5acadinfo.pdf:

Grade Grade-Point Per Cent Range Description
A+ 9 90-100% Exceptional
A 8 80-89% Excellent
B+ 7 75-79% Very good
B 6 70-74% Good
C+ 5 65-69% Competent
C 4 60-64% Fairly competent
D+ 3 55-59% Passing
D 2 50-54% Barely passing
E 1 40-49% Marginally failing
F 0 0-39% Failing

Students may take a limited number of courses for degree credit on an ungraded (pass/fail) basis. For full information on this option see Alternative Grading Option in the AMPD section of the Undergraduate
Assignment Submission: Proper academic performance depends on students doing their work not only well, but on time. Accordingly, assignments for this course must be received on the due date specified for the assignment. Assignments are to be handed in during class time, to the Course Instructor.

Lateness Penalty: Assignments received later than the due date will be penalized one-half letter grade (1 grade point) per day that assignment is late. Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the Course Instructor but will require supporting documentation (e.g., a doctor’s letter).

Missed Tests: Students with a documented reason for missing a course test, such as illness, compassionate grounds, etc., which is confirmed by supporting documentation (e.g., doctor’s letter) may request accommodation from the Course Instructor. Further extensions or accommodation will require students to submit a formal petition to AMPD.

ADDITIONAL INFORMATION

REQUIRED ART MATERIALS
A) SKETCH BOOK Mole Skin no larger than 9 x 7: either rectangular or square format
B) DRAWING PAPER Purchase the following Sketch Pad. It will provide enough good quality drawing sheets for all class and research assignments.
   • Canson Montrval Tape Watercolour Sketch Pad: 140 lb, 18 x 24 inches, 12 sheets
   • Available at Opus Art Supplies, Above Ground Art Supplies or Articulations Art Supply
   • NOTE: Other Sketch Pads are acceptable as long as the paper is 140 pounds and 18 x 24 inches
C) MARKING TOOLS HB, 2B, 4B Graphite Drawing Pencils A NEW Pack of Colour Pencils
   A NEW Grey Kneaded Eraser and Plastic Eraser(s) Pencil Sharpener
   Chinese Brushes, Large/medium, Small Sponges and Rags
   Black ink or watercolor
D) OTHER MATERIALS Bull Dog Clips, Green Painters Tape, Ruler, Glue Stick, and Scissors
E) OPTIONAL Homemade or inexpensive portfolio made of cardboard if necessary
   (LARGE LEATHER PORTFOLIOS CANNOT BE STORED IN OUR LOCKERS but can used to carry projects to York and back.)

Academic Policies / Information The Senate Academic Standards, Curriculum and Pedagogy (ASCP) provides a Student Information Sheet that includes:
   • York’s Academic Honesty Policy and Procedures / Academic Integrity Web site
   • Access/Disability
   • Ethics Review Process for Research Involving Human Participants
   • Religious Observance Accommodation
   • Student Code of Conduct

Additional information:
   • Academic Accommodation for Students with Disabilities
   • Alternate Exam and Test Scheduling
   • Grading Scheme and Feedback Policy The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for ‘full year’ courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade.
• Important University Sessional Dates (you will find classes and exams start/end dates, reading/co-curricular week, add/drop deadlines, holidays, University closings and more. http://www.registrar.yorku.ca/enrol/dates/index.htm
• “20% Rule” No examinations or tests collectively worth more than 20% of the final grade in a course will be given during the final 14 calendar days of classes in a term. The exceptions to the rule are classes which regularly meet Friday evenings or on Saturday and/or Sunday at any time, and courses offered in the compressed summer terms. Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.
Moodle @ York University