EXPANDED COURSE DESCRIPTION
VISUAL ARTS
School of the Arts, Media, Performance and Design
Department of Visual Art Art History
FA / VISA 2085 3.0 SECTION A
DRAWING FROM THE MODEL
FALL 2018 / WINTER 2019

COURSE CALENDAR DESCRIPTION
Explores and develops drawing skills by concentrating on the figure and drawing from live models. Analytical and expressive skills are developed using a variety of drawing media. Emphasis is placed on the six basic elements of visual communication: line, value, volume, space and texture as it pertains to figurative drawing. Students gain an understanding of basic skeletal and musculature structures along with the ability to translate the human form into a volumetric, proportional representation. Class work and three home assignments. Materials Fee: $40.

INSTRUCTOR(S)

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<th>Name</th>
<th>Section / Format / Term</th>
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<tr>
<td>Singer, Yvonne</td>
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SPECIAL FEATURES

Expanded Course Description
Drawing From the Model explores the human figure in contemporary art through class projects and home assignments. Class work consists of observational and interpretive drawing from live models. Form, composition, modeling, mark making and proportion are developed in relation to personal style. Building on acquired skills, students develop and strengthen a personal ability to respond to the figure using a variety of media. Technical control and individual expressiveness are developed in tandem.
* Please note that there will be nude models since this is an integral and frequent aspect of the course.

Organization of the Course:
The course provides nine life-drawing sessions from the model. In each session, a series of short poses introduce technical skills followed by extended final poses. Drawings resulting from the long poses are taken home providing students with the opportunity to evaluate, reconsider and extend the preliminary pose into a final artwork. These drawings constitute a significant part of the portfolio. Discussion in small groups and brief class critiques are part of the class dynamic, developing the skills of observation and articulation.

An important aspect of the course is practice. The form of practice for this course is acute observation coupled with focused drawing skills. The human figure is the framework for the practice, whether from the live model in the classroom setting, portraits and interpretive drawings or related studies. Through the repetition of skill exercises, students improve their ability to respond to
the human figure with clarity. Formal and informal critiques referring both to student work, traditional techniques and twentieth century contemporary art promotes an appreciation for both the conceptual and technical developments within representation. As part of the course work, students complete a research assignment on figuration outside of class time. This assignment demonstrates the student’s ability to fully commit to and engage with the creative process from the initiation of an idea through to a final series of five resolved drawings.

TOPICS AND CONCEPTS

A. Research Assignment: A series of Five Drawings

This is an assignment that asks you to be emotional, expressive and subjective, as well as using all of your technical, drawing skills. For a model, (the model does not have to be nude) ask one of your family members or your closest friends. It could be one of the other class members. Or the drawings may be of you – five, self-portraits. You may not draw from photographs. They may be PORTRAITS or FULL BODY. You have to have a commitment from the other person that he/she will model for you. This takes time, energy and dedication. Make sure that the person you ask understands the process. These are drawings about WHO this person is, not just what they look like. In these drawings you are attempting to communicate to the viewer the psychological, emotional make-up of this person. This can be done through a combination of technical and material choices, as well as the setting or settings the person is placed in, viewpoint, clothing etc.

Explore and complete a series of five related drawings on good quality paper. The key to success is to find a subject and a manner of interpreting the subject that feels right to you and draws out your empathy or conflict with the subject. See portraits of people by Frida Kahlo, Van Gogh, Rembrandt (particularly self-portraits) Alice Neel, Lucian Freud, Marlene Dumas.

What makes a collection of drawings a Series, rather than a group of individual works?

The drawings in a series relate through a consistent approach to the subject. Overall coherence can also be achieved by unifying the drawing paper, scale, media and colour palette. This consistency does not exclude the need to explore subjects and materials at the beginning of the process. Through the process the exploration will become focused and consistent. Earlier drawings may be revised, re-drawn or discarded altogether. Be prepared to draw more than five drawings to create a series of five.

Materials:

Paper ~ Good quality paper 22 x 30 inches or larger, OR papers ripped to a unique size determined by the subject and composition (do not make any one sheet too small – ask me If you have a specific idea).

Media ~ drawing media of your choice (washes are acceptable otherwise no paint, no oil pastels, no markers).

Goals and Criteria:

This assignment emphasizes the creative process including research, exploration, trial and error, process, persistence, and time management leading to applied focus and then to resolution.

Research

Creative Process and Discovery

Finding an approach
Observational drawing
Empathy for your subject(s)
Interpretation
Technical skill building
Time management
Resolution of a Series

Deadline: Week 4 (October 1) for the first two drawings and draft of the artist statement.
There will be a 1 hour class critique of the first two drawings in this series during these
classes. This is an opportunity for you to get feedback on your progress, ask questions, and to make possible
revisions or do them all over again. These do not necessarily have to be drawings in your series.
You may leave the critique with a whole new outlook on the project.
The final due date for all of the five drawings to be handed in is Week 10 (November 19)
A written artist statement (250 words) will be required.
A first draft of this will be submitted week 4 with the first two drawings. During critique, you
will be asked to summarize your statement in 30 seconds. A final, revised artist statement will be
due
WEEK 10 (November 19) drawings and statements will be collected

B. Sketchbook
An aspect of your practice, this sketchbook is to be used outside of class time to
experiment and confirm class approaches to drawing from life. By the end of the term it should
demonstrate your personal commitment and evolution.
Goals and Criteria: Consistent use: minimum of five pages per week
Observation: studies of people in the environment, self-studies, friends, family
Skill building: use of techniques from class
Research: anatomical, skeletal images, notes, journaling, pictures, materials
Personality: Your own way of working, developing your personal style.
Dates listed here are only for Lab 2. Please check dates for Lab 1, 3, 4 with your instructor
Week ONE : (September 10)
Introduction:
- Lecture presentation
- Overview of course structure, materials, required portfolio,
- Go Over Home Assignment in detail
Get ready for the course:
- Research Art Supply stores that are in your neighbourhood
- BUY PAPER & MATERIALS READY FOR the NEXT SEVERAL WEEKS + MASKING TAPE
- Assemble Materials Kit and Storage Portfolio.
Homework: Approach potential models for your at home assignment. Choose the materials, i.e .type
of paper, media, location that you will use, to keep the series consistent. Conceptually map out
the series.
Note: Two completed drawings from the Home Assignment are Due Class #4: (Oct 1) Materials for next
week: Full Kit, Newsprint, Mayfair and Good Quality Drawing Paper

Week TWO: (September 17)
1. Exercises- Drawing from the model: 1.5 hours
-Gesture Drawings
-Moving Gesture Drawings
--Measurement and Proportion Line Drawings
-Contour, Blind Contour & Cross Contour
-Mass

2. In Class Critique: of the different types of exercise drawings.
3. Sign, Date and Label the drawings that you wish to keep from this session for your portfolio.
4. Two long poses from the model combining, measurement and proportion, contour and mass. (Each ½ hour) using charcoal pencils, vine charcoal, compressed charcoal and kneaded eraser on good quality paper.

Materials for next week:
Exercises: Newsprint, compressed charcoal, charcoal pencils, Mayfair paper
For Long Poses: coloured papers in sepia, earth tones, greys, browns, greens. etc., conté in earth tones, acrylic paint - white, warm black, sepia, browns, ochre, etc., small water jars, rags, fine tip brushes and some wide flat acrylic brushes for background washes.

Week THREE: (September 24)
1. Exercises- Drawing from the model: 1 hr.
2. Drawing from the model: Tonal Application: 2 Long (45 min.) poses from the model – one using colour paper and conte the other two using colour paper, brushes and acrylic paint washes / contour lines.
3. In-class critique of the long poses.
4. Remember to Sign, Date and Label the drawings that you wish to keep from this session for your portfolio.

Homework: Resolve class drawings. Work on Your Home Assignment Series: Two due for next week Crit.
Materials for next week: Entire Kit, plus acrylic brushes, and a selection of watercolours for negative space drawings.

Week FOUR: (October 1)
1. Exercises- Drawing from the model: 1 hr.
2. 4 poses @ 15 min. each. Negative Space Drawings
3. In Class critique of first two drawings from the Home Assignment Series. (1hr) (May be re-done or re-worked for final - Mid-Term review)

Homework: Resolve class drawing. Work on Your Home Assignment Series, Drawings 3-5.

Materials for next week: full kit. Plus ink/drawing pens, colour pencils and colour chalk pastels.

October 6-12, 2018 READING WEEK CLASSES CANCELLED

Week FIVE: (October 15)
PLEASE Sign UP FOR MID-TERM REVIEWS on Week Seven: October 22
1. Exercises- Drawing from the model.
2. 3 long poses – all in colour with ink, pastels and colour pencils.
Remember to Sign, Date and Label the drawings that you wish to keep from this session for your portfolio.

Homework: Resolve class drawings. Work on your Home Assignment Series. All due on WEEK 9 November 12
Materials for Week: Colour pencils and / or Colour Pastels

Week SIX: (October 22)
Individual appointments for feedback on long poses and exercises. The model will be available during the individual mid-term evaluations.

Homework: BUY PAPER, MATERIALS & MASKING TAPE FOR the last four classes

Materials for next week: Full kit, and varieties of drawing media and papers – your choice!
Newsprint and compressed charcoal for warm-up exercises.

Week SEVEN: (October 29)
1. Exercises- Drawing from the model.
2. Long Poses from the model: Colour Pencil / Chalk Pastel – 1 @ ¾ Hr. & 1 @ 1hr

Remember: mid-term review appointments next class!!

Homework: Resolve class drawings. Work on your Home Assignment Series. Gather together your portfolio for your Mid-Term Review next class.

Your Portfolio should include:
1. Entire Home Assignment Series is due for Final grade.
2. At least 5 Long Pose Drawings and 10 exercise drawings for feedback

Last day to withdraw from Courses without receiving a grade: Friday November 9, 2018

Week EIGHT: (November 5)
1. The last three studio classes- Classes #8,10,11 are designed to allow you to develop an individual style and personal approach to figure drawing primarily during the long poses. Each class will begin the same way with a ¾ hour warm-up of quick exercises and a 15 min. break. We will then begin the long poses with breaks as required by the model. You are free to use any materials or any paper that you wish. I expect that many of your long pose drawings for your final portfolio will emerge from these sessions.
   - ¾ hr. quick warm-up exercises.
   - 15 min break
   - 3 long poses @ 1 hour each.

Week NINE: (November 12)
- ¾ hr. quick warm-up exercises.
- 15 min break
- 2 long poses @ 1.5 hour each.

Materials for next week: Full kit, and varieties of drawing media and papers – your choice!
Newsprint and compressed charcoal for warm-up exercises.

Week TEN: (November 19)
Entire Home Assignment Series of FIVE drawings with artist statement is due for the Class Critique and to be handed in for a Final grade.

Homework: BUY PAPER, MATERIALS & MASKING TAPE FOR the last four classes Materials for next week:
Full kit, and varieties of drawing media and papers – your choice! Newsprint and compressed charcoal for warm-up exercises.

Week ELEVEN: (November 26)
Put up one of last weeks Long Poses on the Critique Wall or A Frames. (1 hr. group crit)
- 20 min. quick warm-up exercises.
- 10 min break
-2 long poses @ 1 hour each.
Materials for next week: Full kit, and varieties of drawing media and papers – your choice!
Newsprint and compressed charcoal for warm-up exercises.
Sign-up for final interview on Class #12 (December 3) in Drawing Studio.
Week TWELVE: (December 3)
FINAL INTERVIEWS Individual Appointments to Review Portfolio
Portfolio Due The portfolio should consist of:
10 long poses on good quality paper, various media……………..35%
10-15 exercise drawings……………………………………………25%
Five Research Assignment Series drawings ………30%
Sketchbook………………………………………………………… 15%

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

Course Learning Objectives
Learning objectives include an expanded self-awareness in relation to the creative process through
the practice of drawing and interpreting the model.
Transferable skills include technical skills, knowledge of contemporary art, critical thinking,
professionalism and the development of a personal style.
Course Requirements and Expectations
• Prepared and timely attendance is mandatory (drawing the model takes place in class)
• Focused class time and consistent work habits
• Assignments or assignments in process completed by the due dates
• Demonstrable improvement in figure drawing
• Maintenance of Room 284 / Respect for others

GRADED ASSESSMENT

-All drawings, class projects, and home assignments must be dated and signed, on the back of the
drawing with your email, and stored flat in the required portfolio.
The following constitutes your portfolio:
a. 10 long pose drawings on good quality paper, derived from long in-class poses or homework. 30%
b. 10-15 exercise drawings showing a variety of techniques on Newsprint/Mayfair/Cartridge. For
example: Gesture, Mass, Blocking, Negative Space, Movement through Space, Contour, Blind Contour,
Cross-Contour. The drawing must be labeled on the back. For example: Gesture, September 24, 2018.
Two drawings only per category. 25%
c. Drawing someone you know very well in an appropriate environment. A series of five
inter-related long pose resolved drawings on good quality paper. This research assignment is done
entirely out of the class. 30%
d. Sketchbook with evidence of research, experimentation and practice exercises. 15%
Students are evaluated on the results of a sustained, observational drawing practice that builds
technical skill in relation to a personal interpretation of the human figure. Discussion in small
groups during class increases the ability to 'perceive' and 'articulate' ideas and is part of the
assessment as are focused and engaged work habits. In class attendance is mandatory. Attendance will be taken for each class. Your participation and involvement with the course will be evident in the quality and quantity of your work as well as the degree of your ambition.

Evaluation/Grading Criteria:
Critical thinking through doing: development of composition, mark-making, material application
Drawing skills: repetitive application of techniques and subsequent improvement
Creativity: personal interpretation, inventiveness and ambition
Work habits: preparation, focus, pacing, follow through, meeting deadlines, finished work
Mandatory attendance and Participation: alert class work, energetic discussion

The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York. Assignments will bear either a letter grade designation or a corresponding number 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
70-74% 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% Marginally passing
D 1 40-49% Marginally failing E 1 40-49% Marginally failing
F 0 0-39% Failing Lateness Penalty

Assignments received later than the due date will be penalized one-half letter grade (1 grade point) per day that the assignment is late. Exceptions to the lateness penalty for valid reasons such as illness or compassionate grounds will be given consideration by the instructor, but will require supporting documentation such as a doctor’s letter.

ADDITIONAL INFORMATION

Required Basic Materials List
Preparation for the course:
- Large portfolio 22”x30” at least. There is a good selection of types and costs of portfolios at art supplies stores. Label your portfolio on the outside using masking tape and a marker. The identification should include: Name, Course Title and section. No Plastic Bag Portfolios.
- Plastic Kit such as a small tool or storage box for all of your drawing materials – usually available at a large dollar store (put your name on it with masking tape and marker).
Mark Marking / Drawing Media: (no acrylic paint, no markers)
- Various good quality Graphite Drawing Pencils (HB – 6B) and Pencil Sharpener
- Graphic sticks
- Two NEW Grey Kneaded Erasers and two White Erasers
- Small Exacto knife to sharpen conte, charcoal etc.
- Box of compressed charcoal (square-shaped soft)
- Box of vine charcoal (you will be using charcoals a lot for gesture drawings)
- Charcoal Pencils
- Conte (various colours)
- Colour Pencils
- Chalk Pastels (oil pastels if using vellum)
- Watercolour paints
- inks (Black and various colours)
- Brushes fine to large (for water- based media)
- Chinese brushes, various sizes for ink
- Masking tape wide and narrow (a couple of rolls)

Paper:
- Newsprint pads for gesture drawings (lots of it!)
- Mayfair Paper
- Good Quality Paper for long poses and home assignments

Notes on Papers:
- Newsprint Pads for Gesture and warm up (no smaller than 22x30”)
- Mayfair for exercises

-Good quality drawing papers are required for the long poses during class and for the home assignment. Consider the following good quality papers for your projects, Stonehenge, Arches, Carlyle Japan, BFK, Somerset. Other quality drawing papers are acceptable.

Please purchase ten sheets of good quality drawing paper at the beginning of term for your class work. Look for papers larger than 22” x 30”.

Note: every class will require newsprint and compressed charcoal for gesture drawings; Mayfair and a variety of pencils; good quality paper (listed above) for longer drawings and a full kit of drawing materials.

It is very important to get organized before this class begins!!

SUGGESTED ART SUPPLY STORES

York University Book Store: York Lanes (very basic art supplies)
Curry’s: www.currys.com various locations
Aboveground: www.abovegroundartsupplies.com various locations 416 591-1601
DeSerres www.deserres.ca various Locations 416 422-2443
Gwartzman’s: www.gwartzmans.com 448 Spadina Ave. 416 922-5429
Michaels Arts and Crafts Store: www.michaels.com various locations
Picasso Art and Craft Supplies 7388 Yonge Street 905 731-2112
Tern: www.ternart.com 874 Queen St. West 416 537-7338
The Paper Place: www.thepaperplace.ca 887 Queen St. West 416 703-0089

Bibliography:
Brown, Clint, Cheryl McLean, Drawing from Life, Wadsworth, Boston, MA, 5th ed, 2004
Dexter, Emma, Ed. Vitamin D New Perspectives in Drawing, Phaidon Press, 2005
Goldstein, Nathan. Figure Drawing, The Structure, Anatomy, and Expressive Design of Human Form, Pearson Education, 7/e, 2011
Nicolaides, Kimon. The Natural Way to Draw, Houghton Co. Boston, 1941

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