EXPANDED COURSE DESCRIPTION

VISUAL ARTS

School of the Arts, Media, Performance and Design
Department of Visual Art Art History

FA / VISA 3032I3.0 SECTION A
FIGURATIVE SCULPTURE
FALL 2018 / WINTER 2019

Last Modified Date: 09/11/2018

COURSE CALENDAR DESCRIPTION

Introduces students to the possibilities of creating figurative sculpture utilizing various techniques and material processed. Through the completion of assignments, student gain practical knowledge of how to successfully craft sculpture based on the human anatomy. Students experiment with diverse processes, such as casting from the body, modeling in clay, and working in diverse materials in order to gain a personal understanding of the potential and limits of figurative sculpture. In addition to developing skills in constructing figurative sculpture, students are expected to develop a conceptual engagement with representations of the human body. This is achieved through discussing contemporary sculptors whose practices are rooted in the representation of the human figure (such as Evan Penny, Louise Bourgeois, Anthony Gormley). Lectures, demonstrations, group critiques and most importantly, hands-on instruction are the essential means by which we investigate the contemporary figurative sculpture. Prerequisite: three credits from FA/VISA 203x 3.00 series of courses.

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
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<tbody>
<tr>
<td>Singer, Yvonne</td>
<td>Sec. A / STDO / F</td>
<td><a href="mailto:ysinger@yorku.ca">ysinger@yorku.ca</a></td>
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SPECIAL FEATURES

This course is an introduction to the possibilities of creating figurative sculpture utilizing various techniques and material processes. Through the completion of assignments students will gain practical knowledge of how to successfully craft sculpture based on the human anatomy. Students will experiment with diverse processes, such as casting from the body, modeling in clay from a model, and working in diverse materials in order gain a personal understanding of the potential and limits of figurative sculpture.

In addition to developing skills in constructing figurative sculpture, students are expected to develop a conceptual engagement with representations of the human body. This will be achieved through discussing contemporary sculptors whose practices are rooted in the representation of the human figure (such as George Segal, Evan Penny, Louise Bourgeois, Anthony Gormley). Lectures, demonstrations, group critiques and most importantly, hands-on instruction are the essential means by which we investigate the contemporary figurative sculpture.
* Please note that there will be 2 classes with nude models since this is an integral aspect of the course.

Studio Clothing:
1) Wear clothing that you don’t mind getting permanently stained and which is not flammable.
2) Wear clothing you can wash frequently, especially during the dusty aspects of the process.
3) Long hair should be held back.

TOPICS AND CONCEPTS

* Technical Assignment #1 - Casting from the body
  Students will work with a partner, using alginate and plaster to create a plaster positive from the human body

* Technical Assignment #2 – Modeling
  During in class modeling periods students will learn to model with clay from a life model

* Project #1 – The Fragment
  The goal of this project is to use a fragment of the human body in order to capture a gesture or convey an emotion.

* Project #2 – The imagined body
  This project will explore using different elements and materials to construct a figurative sculpture. You may use plaster cast body fragments, clay components, clothing, metal, wood. Use the processes you have learned in the course and the skills you have and be imaginative and resourceful.

The materials for Technical Assignments #1 and #2 will be limited to those presented in class.
For Projects #1 and #2, students will be permitted to experiment with a broader range of sculptural materials, However you will be limited to materials and processes you have previously learned in York Sculpture courses – i.e. if you have not taken a metal shop course you will not be permitted to use the metal shop.

TEXT:
There will be assigned readings that will include technical and conceptual writings addressing the subject mater of the course. Readings will be supplied by the instructor.

Bibliography:

* These texts can be found in the Scott Library and are useful as resources. Some readings may be assigned based on these texts and others not listed.
  * Curtis, Penelope, Sculpture 1900-1945, after Rodin, Oxford University Press, New York, USA, 1999
  * Krauss, Rosalind, Passages in Modern Sculpture, Viking Press, New York, USA, 1977
  * Potts, Alex, The Sculptural Imagination, Figurative, Modernist, Minimalist, Yale University Press, New Haven, Connecticut, USA, 2000
  * Williams, Richard, After modern sculpture, art in the United States and Europe 1965-70, Manchester University Press, UK, 2000

Course Schedule (*subject to change)

* Week 1
  September 11  Intro to class, discussion of projects, safety intro,

* Week 2
  September 18  Casting from the body demo- Technical Assignment #1

* Week 3
  September 25  Work Period

* Week 4
  October  2  Work Period
LIST OF LEARNING OUTCOMES AND EXAMPLES OF COURSE LEARNING OBJECTIVES:
1. To develop students’ ability to successfully craft sculpture based on the human anatomy
2. To gain knowledge of contemporary figurative sculpture through lectures and readings
3. To be able to work with a diversity of materials and fabrication processes
4. To develop students’ ability to discuss contemporary artistic practices and through the work of contemporary artists.

Grading, Assignment Submission, Lateness Penalties and Missed Tests
Students are expected to complete and present these projects for class critiques at the assigned deadline. Students are expected to show a commitment to experimenting with the figurative representation and to demonstrate serious ambition in the execution of all projects and assignments. **The first project is February 6 and the second project is due April 3 – no exceptions.**
Please note that attendance in all classes is mandatory. An absence is an absence - whether or not a reason or an ‘excuse’ is presented. This is particularly true in studio classes where the process is as important as the end result - the project. Failure to attend classes will result in a 5% penalty on your final mark, and a second absence will result in a request that the student withdrawal from the course, unless the student presents a valid reason to the instructor. It is also imperative that students attend class on time; if you are late you may be penalized 5% for each offence.

GRADED ASSESSMENT
All classes will begin on time and students must be prepared to work bringing the proper safety gear and necessary tools to each class.

**Evaluation:**

<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Attendance /Participation</td>
<td>10%</td>
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<tr>
<td>Technical Assignment #1:</td>
<td>15%</td>
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<tr>
<td>Technical Assignment #2:</td>
<td>15%</td>
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<tr>
<td>Project #1:</td>
<td>30%</td>
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<tr>
<td>Project #2:</td>
<td>30%</td>
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Failure to complete any project or to participate in discussion, lectures and readings will result in failure of this class. There will be a posted schedule for the completion of assignments - it is mandatory for all students to adhere to this schedule. All submitted work will be original work created in full by the student.

The evaluation will be based on cumulative achievement, regular attendance and the student’s participation in discussions and critiques. You are expected to show a commitment to experimenting with the medium and serious ambition in the execution of all projects and assignments.

**Grading Criteria:**
- Quality of the work produced, including the student’s sensitivity to materials
- Engagement of the student in their research studies, as well as their curiosity and motivation to learn and achieve
- The student’s openness to new ideas
- The degree to which students can set challenges for her or himself
- The student’s willingness to engage in class discussions

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<tr>
<th>Grade</th>
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<th>Per-Cent Range</th>
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<tr>
<td>A+</td>
<td>9</td>
<td>90-100</td>
<td>Exceptional</td>
</tr>
<tr>
<td>A</td>
<td>8</td>
<td>80-89</td>
<td>Excellent</td>
</tr>
<tr>
<td>B+</td>
<td>7</td>
<td>75-79</td>
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<tr>
<td>B</td>
<td>6</td>
<td>70-74</td>
<td>Good</td>
</tr>
<tr>
<td>C+</td>
<td>5</td>
<td>65-69</td>
<td>Competent</td>
</tr>
<tr>
<td>C</td>
<td>4</td>
<td>60-64</td>
<td>Fairly Competent</td>
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<tr>
<td>D+</td>
<td>3</td>
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<tr>
<td>F</td>
<td>0</td>
<td>Below 50</td>
<td>Failing</td>
</tr>
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Work to be marked for course credit will be submitted in the sculpture studio on the scheduled date for class critique. Periodic meetings with the instructor will be scheduled to discuss works in progress. All submitted work will be original work created in full by the student.

**ADDITIONAL INFORMATION**

**Studio Clothing:**
1) Wear clothing that you don’t mind getting permanently stained and which is not flammable.
2) Wear clothing you can wash frequently, especially during the dusty aspects of the process.
3) Long hair should be held back.

**Safety:**
Safety is an essential component of this course. Repeated failure to observe instruction on proper safety procedure will result in the instructor requesting a student withdrawal from the course.

Many of the process utilized in this course can be hazardous to your immediate and long term health; as such it is imperative that you observe all instruction and protocol when participating in this course. **If you are unsure of the necessary safety precautions, ask the instructor or a technician.**

Cell phones, earphone devices (Ipads, MPS players) and stereos are not permitted in the sculpture studio. These devices cause distractions and increase the chance of serious injury. Turn your cell phones off before entering class and/or the studio. Failure to comply with this rule will have an adverse affect on your final grade and could lead to failure of this class. The one exception is if you are required to call 911.
If you are pregnant, or plan on becoming pregnant in the next year is it suggested that you do not work in the sculpture studio. There are certain low levels of chemicals and airborne contaminants that circulate within this industrial work place that full grown adults can safely tolerate; however a developing baby cannot tolerate these levels and their development may be adversely affected.

If you have an existing medical condition that may impact your ability to successfully complete this course, or could possibly impact your ability to use the studio in a safe manner it is strongly recommended that you speak with your instructor about the situation. If a student has environmental allergies or has a high degree of chemical sensitivity it is recommended you do not use the sculpture studio. Your instructor is available to discuss any health and safety related topic and will do so while respecting your right to confidentiality and discretion.

The Odette Sculpture Studio is a safe work environment that adheres to strict rules and regulations to ensure student safety. However, accidents do occur, if you or a fellow students is injured please notify the individual responsible for the studio immediately (faculty member, technician, or monitor) and follow their direction. The studio is monitored by technicians and/or student monitors when a faculty member is not present, it is imperative that you treat these people with respect and follow their direction. Failure to do so will result in academic penalty.

This is a communal studio environment and in order to be successful in this course it is necessary for you to take responsibility for the studio. If you observe a student using tools in a dangerous manner please notify the studio supervisor. If you recognize that a tool is damaged and has become unsafe please bring it to the attention of the studio supervisor immediately in order to ensure other student’s safety is not put at risk.

**Student Conduct**

Students and instructors are expected to maintain a professional relationship characterized by courtesy and mutual respect and to refrain from actions disruptive to such a relationship. Moreover, it is the responsibility of the instructor to maintain an appropriate academic atmosphere in the classroom, and the responsibility of the student to cooperate in that endeavour. Further, the instructor is the best person to decide, in the first instance, whether such an atmosphere is present in the class. A statement of the policy and procedures involving disruptive and/or harassing behaviour by students in academic situations is available on the York website: [http://www.yorku.ca/secretariat/legislation/senate/harass.htm](http://www.yorku.ca/secretariat/legislation/senate/harass.htm)

York University’s Code of Student Conduct is available online at: [http://www.yorku.ca/scdr/CodeOfConduct.html](http://www.yorku.ca/scdr/CodeOfConduct.html)

**IMPORTANT COURSE INFORMATION FOR STUDENTS**

**Last date to drop a fall term (W) course without receiving a grade:** February 9, 2018.

**Last date to drop a winter term (W) course without receiving a grade:** March 9, 2018

**Academic Policies / Information**

The Senate Academic Standards, Curriculum and Pedagogy Committee (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

[http://secretariat.info.yorku.ca/files/CourseInformationForStudentsAugust20121.pdf](http://secretariat.info.yorku.ca/files/CourseInformationForStudentsAugust20121.pdf)

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
- Manage my Academic record
  http://myacademicrecord.students.yorku.ca/

- "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