EXPANDED COURSE DESCRIPTION

VISUAL ARTS

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

FA / VISA 2084 3.0 SECTION M
DRAWING: IMAGE AND OBJECT
FALL 2018 / WINTER 2019

Last Modified Date: 01/07/2019

COURSE CALENDAR DESCRIPTION

An integrated sculpture / drawing course that introduces concepts and techniques of drawing and object making as they relate to translation of object to image, and from image to object. Open to non-majors.

INSTRUCTOR(S)

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<tr>
<th>Name</th>
<th>Section / Format / Term</th>
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<tr>
<td>Balfour, Barbara M</td>
<td>Sec. M / STDO / W</td>
<td><a href="mailto:bbalfour@yorku.ca">bbalfour@yorku.ca</a></td>
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SPECIAL FEATURES

Prerequisite / Co-requisite: N/A

Experiential Education components:

Practice-based studio course making use of Drawing Studio 284.

Expanded Course Description:

An integrated sculpture / drawing course that introduces concepts and techniques of drawing and object making as they relate to the translation of object to image, and from image to object.

Students will undertake three projects, each designed to consider aspects of drawing and sculpture in relation to each other. The notion of translation will be at the forefront of these projects: from two-dimensional image to three-dimensional form as well as the reverse. Emphasis is placed on drawing as a means of conceptualizing and speculating. Ideas developed in drawing will be tested out and made material in 3D form. Drawing will also be employed as a way of reflecting on and representing anew the sculptural work.

This course is hands-on, in terms of preparatory and finished drawings and also handmade, hand-formed sculptural works. Essential to this course are the research, planning, experimenting, and problem-solving that will enable work to evolve in stages, accepting of changes and revisions along the way. For each project, these stages are as important as the finished work.

The three projects are designed to consider aspects of the object – the everyday (and the possibility of the extraordinary), the framework of a collection, and the relationship to the body. These themes will provide a common focus for group discussion, yet each project is intended to be open enough that each student can develop a body of work that is individual. Students are encouraged to pursue a through line, a thematic or subject that might span and connect all the projects, although it is also possible to develop three distinct and separate projects.

Course Expectations and Requirements:

Attendance is mandatory. You are expected to not only be present, but to be active, engaged, and contributing participants in class discussions, presentations, and critiques. No digital devices to be used during class time.
You should always be prepared to work in each class and show the instructor what you have been working on from one week to the next. Bring reference material, sketchbooks, and any art materials needed for a particular day. Always come to class with something to work on.

Attend all classes and meet all deadlines. As information about the course will be mentioned at the start of each class, it is your responsibility to find out what you have missed if you are late or absent. Each student is responsible for checking the Moodle site prior to each class to be aware of up to date communications about the course. Absences will affect your participation grade, as well as your potential for success in resolving your projects.

The Drawing Studio is a communal work space fostering an exchange of knowledge and ideas. Please be respectful of each other in this environment, and take care with handling your work, the work of others, and the classroom.

**TOPICS AND CONCEPTS**

**Weekly Schedule:**

Week 1: **Introduction** to the content and goals of this course.
- Introduction to Projects #1 and #2.
- Overview of materials used in the course.
- Visual Presentation of artwork.

**Highly recommended to see these exhibitions:** *Obsession: Sir William Van Horne's Japanese Ceramics* at the Gardiner Museum (ends January 20), free Tuesday with student ID; as well as *Drawing* at Clint Roenisch Gallery (ends January 19) and *Theoris*, Ian Carr-Harris at Susan Hobbs Gallery (ends February 2); both free.

**Before next class:**
- Buy sketchbooks, paper, and drawing materials.
- Think about ideas for Project #1 and subject(s) to consider in Project #2.

Week 2: **Drawing exercises in class – object lessons and still life** (gesture, mark-making, shading, perspective, scale).
- Bring paper (pad and sketchbook) and drawing materials.
- Work time in class.

**Before next class:**
- Remember to see recommended exhibitions that end soon.
- Have your Project #1 sketches/ideas and materials to work in class in Week 3.
- Work on Project #2 on an ongoing, weekly basis.

**Please note:** Goldfarb Lecture to be held Tuesday January 22nd (details TBA)

Week 3: **Work time in the Drawing Studio.**
- Work on project due the following week.
- Individual discussions with instructor about Project #1 and ideas for Project #2.

**Before next class:**
- Complete Project #1, due in Week 4.
Week 4: **Group Critique of Project #1.**  
Submit your sketchbook and related preparatory drawings in a folder or portfolio.  
By the end of the day of the critique, upload 3 images of your 3D work to Moodle.

**Before next class:**  
Continue work on Project #2.

Week 5: **Drawing exercises in class – what you see** (considering still life and aspects of the object).  
Bring paper (pad and sketchbook) and drawing materials. Work time in class.

**Before next class:**  
Continue work on Project #2.

Week 6: **Drawing exercises in class – what you don’t see** (imagination, the mind’s eye, remote viewing). Bring paper (pad and sketchbook) and drawing materials.  
**Introduction of Project 3.** Project proposals due by Week 8.  
Work time in class.

**Before next class:**  
Continue work on Project #2, to show in progress in Week 7.

**READING WEEK February 16-22 – NO CLASS**  
This falls after Week 6 or Week 7, depending on individual sections of 2084.  
**Before next class:**  
Continue work on ongoing projects and upcoming deadlines.

Week 7: **Group Critique of Project #2, as work in progress.**

**Before next class:**  
Write proposal for Project #3, due in Week 8.

Week 8: **Due date for written proposals for Project #3.** Hard copy submitted in class.  
Work time in class and individual discussions with instructor.

**Before next class:**  
Continue work on Project #2 and Project #3.

Week 9: Work time in class and individual discussions with instructor re proposals for Project #3.

**Before next class:**  
Continue work on Project #2 and Project #3.
Week 10: Work time in class and individual discussions with instructor.

Before next class:
Continue work on Project #2 and Project #3.

Week 11: End of Term Group Critique - Part 1.
Due date for presentation of Project #2 and Project #3.
2D work must be submitted in a (cardboard) portfolio, on this date and in class, for grading.
By the end of the day of the critique, upload 3 images of your 3D work to Moodle.

Week 12: End of Term Group Critique - Part 2.
Due date for presentation of Project #2 and Project #3.
2D work must be submitted in a (cardboard) portfolio, on this date and in class, for grading.
By the end of the day of the critique, upload 3 images of your 3D work to Moodle.

Last date to drop a winter term (W) course without receiving a grade: March 8, 2019
At least 15% of the course grade will be determined before that time.

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

Project #1: Extraordinary – Similar yet Different
The subject of this work will be an ordinary, everyday object that you alter to make strange, uncanny, or otherwise more interesting than usual, through your drawings and the final sculptural work. This could be done through surface treatment, a shift in scale, integrating other objects into a hybrid form, and/or any other exaggeration or alteration of some aspect of the object in question.

In both cases, there can be drawing, patterning, or any other kind of embellishment in/on the different components. There is also the possibility of playing with a discrepancy between the appearance of the 2D and 3D representations. The 3D component should be at least 12” in any direction (height, width, depth) – although a case could be made for it being less than 12” in some direction.

Any relevant reference material, preparatory sketches and material tests/maquettes should be shown alongside the 2D and 3D work when you present it in a group critique in class. Our discussion of this project will focus on the 2D/3D relationship.

Submit your sketchbook and related preparatory drawings in a folder or portfolio. By the end of the day of the critique, upload 3 images of your 3D work to Moodle. Please include a title.

Project #2: From the Collection of… (a collection, compendium, series, or set)
In this project spanning the term, students will incrementally develop and build a personal collection of drawings (ideally but not exclusively drawn from life). You could focus on variations on one subject, a topic with subsections, or consider several related ones. Whether in a sketchbook or in a series of works on paper (or combination of both) you will incorporate or make note of a wide range of reference material in various media, and include spontaneous drawings/notation, while building a more thematically focused collection.

Out of this evolving project, to be pursued on an ongoing basis – and with weekly uploads to Moodle of 5 images – each student will present some of this research and work-in-progress in a mid-term critique. This will result in 50 pages minimum over the term. At the final critique of the term, your presentation of this project will take a more finished form, considering aspects of display. It could be a subsection or selection of the work, the entire collection, or work deriving from it. There is also the option to take this to a 3D form, if desired.

2D work must be submitted in a (cardboard) portfolio, on this date and in class, for grading.
By the end of the day of the critique, upload 3 images of any 3D work to Moodle.

**Project #3: The Thing**

The notion of ‘the thing’ might bring to mind science fiction horror films or any kind of unnameable, unrecognizable object.

I want you to imagine something that doesn’t already exist, although it could incorporate aspects of already existing, recognizable things. You will devise and develop, from a series of preliminary drawings, some ‘thing’ that will be animated or activated. Rather than remaining an inanimate thing, it could be worn on your body, housed in a pop-up book, set into motion, or somehow rendered more active and dynamic in space. In this way, there will be some relationship established between the thing and your body, or the thing and the viewer’s body.

At all stages of the work, reference material should be collected and material tests should be made. There should be many experiments and stages from initial idea to final product. Once the final work is realized (or the almost final work, in the case of the students showing in the second week of term end critiques) a drawing will be produced in response, giving you an opportunity to reflect on what this thing is.

**Please make note of the following deadlines re the last two weeks of critiques:**
For those showing their 3D version of “The Thing” in Week 11, a drawing made in response to the final work will be due **the following week**, in Week 12. For those showing their 3D version of “The Thing” in Week 12, a drawing made in response to the (almost finished) final work will be due **the previous week**, in Week 11. In both cases, by the end of the day that you present your 3D work, upload 3 images of your 3D work to Moodle.

**GRADED ASSESSMENT**

- Attendance; participation in class exercises, discussion, critiques: 10%
- Sketchbook: 10%
- Project #1: 20%
- Project #2: 20%
- Work shown in progress (online and in class): 10%
- Work presented at final critique and collection to date: 20%
- Project 3 Final Project (preparatory drawings, 3D work and 2D response): 30%
- Total: 100%

Last date to drop a winter term (W) course without receiving a grade: **March 8, 2019**

At least 15% of the course grade will be determined before that time. Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

**Grading, Assignment Submission, Lateness Penalties and Missed Tests**

**Grading:** The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments and tests* will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.)

(For a full description of York grading system see the York University Undergraduate Calendar – http://www.registrar.yorku.ca/calendars/2011-2012/academic/grades/)

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 Faculty of Fine Arts section of the Undergraduate Calendar - http://www.registrar.yorku.ca/calendars/2011-2012/faculty_rules/FA/grading.htm
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 directly to the instructor, in class.

Lateness Penalty: Assignments received later than the due date will be penalized: -1 per day. Re absences: -1 each class absent; -.5 each class late; -1 for missing a critique. Exceptions to the lateness and absence 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: N/A

ADDITIONAL INFORMATION

Materials List:

Portfolio to hold and protect 18” x 24” paper; one common size is 24” x 30” (cardboard, or inexpensive material). To be labelled with your name, course title, and section. Work in plastic bags won’t be accepted.

Sketchbook that can be used daily, including in the studio for in-class exercises. It should be no smaller than 5” x 8” (Moleskine or similar, could be ring bound if you prefer) and no larger than 9” x 12”. It should have higher grade paper if you want to use wet materials (usually indicated as mixed media or watercolour).

Choice for Project #2: either a dedicated sketchbook or a series of papers to be contained in a dedicated portfolio (can be a simple cardboard one), or a combination of both sketchbook and collected papers (in portfolio).

Drawing materials, a range of them, which might include:
- graphite pencils (HB to 6B) and pencil sharpener
- graphite sticks
- conté sticks (various colours)
- coloured pencils
- inexpensive soft brushes, such as Chinese or Japanese ones, for washes and line work, plus ink
- watercolour brushes, with watercolours or ink
- erasers – kneaded and/or white plastic

Paper for in-class drawing exercises and planning projects:
18” x 24” pad of newsprint, bond, cartridge, or Manilla paper (All are inexpensive, so try some different types of paper.)

Paper for projects, both 2D and 3D:
Consider good quality, usually rag paper, such as Arches, BFK, Canson, Carlyle, Somerset, or Stonehenge. Or Japanese paper, with a wide range in terms of colour and texture, as well as price. Experiment with different coloured papers if you wish.

Fastening and construction materials of a wide range, which might include:
- white glue, PVA (polyvinyl acetate), wheat starch paste, string and thread, masking tape, etc.
- paper (see above), cardboard (could be found), fabric, etc.
- X-acto knife or similar, scissors, self-healing cutting mat, etc.
Please note:

None of the above lists are exhaustive. Additional materials will depend on your individual interests and projects. Students should make use of inexpensive materials and/or found materials (cardboard, magazines, wallpaper, fabric, etc.), for both traditional and untraditional means of making drawings and sculpture. Please ask your instructor in advance about any materials that might be toxic or harmful to others, especially while working in a communal studio.

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
• 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