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)

TBD

SPECIAL FEATURES

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. This course is designed for students to develop a concept or theme that runs through each of its 3 formal projects.

Students will initially undertake a process of close analysis of found objects through observational drawing, then they will transform these objects into a singular 3-Dimensional sculptural form using non-exclusive materials. Finally, students will reflect on the sculpture they have made and translate it into a large-scale drawing that incorporates both technical and interpretive modes of image creation.

Emphasis will be put on students will to experiment with materials and their consideration of how using traditional and contemporary techniques can best speak to the concept or theme they want to address. Essential to this course is the research, planning, experimenting, and problem-solving that encourages a material practice to develop through a hands-on approach to learning.

TOPICS AND CONCEPTS

This course is designed to have a continuity from one project to the next, and its aim is to facilitate students to develop a body of work that addresses the concept or theme they establish at the beginning.

Project #1: The Book

The book is an iconic object we associate with all kinds of knowledge. It is a form that provides information and insights into its authors and makers. For this project students must make a book that displays observational drawings of readymade objects.

Students must select 5 objects that relate to a concept or theme they want to address and make at least 4 fully rendered drawings of each object. 1 view from the front, 1 from the back, 1 from the top and 1 from the bottom; all on separate pages. This means a minimum of 20 pages of observational drawings in total. The book should have a front and back cover and be bound using an appropriate binding technique that suits its concept or theme.

Project #2: The Monument Maquette

The notion of a monument usually connotes a large public sculpture that memorializes a particular historical figure or event. In this project student must make a maquette of an imaginary monument that presents their concept or theme.

Directly using the 5 objects from the previous project, students must creatively find a method to join all of the objects together to produce a singular 3-D sculptural object. Through combining, changing, covering
and adding to their objects, students must use non-exclusive materials to abstract their objects to a point that they become unrecognizable. Transforming them into a hybrid form that speaks to, or is a product of their established concept or theme.

**Project #3: The Poster**

Large format advertising posters are one of the more common ways people encounter images in the urban environment. Presenting products, cultural events or services the poster is a form that uses enlargement to generate an image that combines both object representation and information.

For this final project, students must use the technique of image enlargement to produce one large-scale drawing of their sculpture from project #2. They should consider it as a poster that advertises the concept or theme that is embodied in their sculpture or contained in their book. Using 9 sheets of 18” x 24” mixed media paper students must use techniques that combine representational and interpretative modes of drawing to enlarge a photograph of their sculpture.

**Weekly Schedule:**

**Week 1:**
- Introduction to the Course content, goals and expectations.
- Introduction to Projects #1 – The Book
- Overview of materials used in the course.
- Idea generating exercise.

**Before next class:**
*Buy Mixed Media 18” x 24” pad and drawing materials.*
*Think about ideas, concepts and possible themes for Project #1.*
*Bring 5 objects to discuss and start drawing.*

**Week 2:**
- In-class Exercises– Objects (perspective, scale, mark-making, shading).
- Presentation and discussion of Book Binding techniques.
- Work time in class.

**Bring:** 5 Objects to draw for Project #1
- Mixed Media paper pad and range of drawing materials.

**Before next class:**
*Have your Project #1 objects and drawing / binding materials to work in class in Week 3.*
*Start testing binding techniques.*

**Week 3:**
- Work period in the Drawing Studio.
- Work on Project #1.
- Individual discussions with instructor about Project #1’s objects, drawings and book binding technique to use.

**Bring:** 5 Objects to draw for Project #1
- Mixed Media paper pad and range of drawing / binding materials.

**Before next class:**
*All drawings for Project #1 should be completed, and binding should be underway.*

**Week 4:**
- Final Work period in the Drawing Studio before Project #1 submission.
- Individual reviews of Project #1 with instructor.
- Work time to refine and finish.

**Bring:** 5 Objects to draw for Project #1
- Mixed Media paper pad and range of drawing / binding materials.
Before next class:
Complete Project #1 ready for presentation at Group Critique and submission for grading.

Week 5: Group Critique and Submission of Project #1.
Bring: Completed Project #1 Book
Before next class:
Research artists and find reference images for Project #2.
Make sketches of possible and existing sculptures.

Week 6: Introduction to Project #2 – The Monument Maquette
In-Class Exercise – Collaborative Drawing.
Bring: 5 Objects from Project #1 to arrange as a still-life for In-Class exercise.
Mixed Media paper pad and range of drawing materials.
Before next class:
Start to assemble materials for joining objects together for Project #2 sculpture.
Make material tests and sketches of possible sculptures.

READING WEEK February 15-21 – NO CLASS

During reading week students should visit the Art Gallery of Ontario (AGO) to view the Henry Moore Sculptures in the gallery and the Grange park behind it. They should also visit the 'Garden of Future Follies', by Hadley + Maxwell on Front Street in the west Don lands.

Week 7: Work Period in Drawing Studio on Project #2 Sculpture.
Individual Feedback Interviews on Project #1 and discussion of Project #2 with Instructor.
Bring: 5 Objects from Project #1 and all necessary materials to work on Project #2 sculpture
Before next class:
Continue working of Project #2 Sculpture

Week 8: Final Work period in Drawing Studio before Project #2 submission.
Work time in class and individual discussions with instructor.
Bring: Project #2 Sculpture and all necessary materials to work on it.

Before next class:
Finish Project #2 Sculpture for presentation.
Plan how you will present it at the critiques and be ready to set it up at the beginning of class.

Week 9: Group Critiques for Project #2 – The Monument Maquette
Bring: Project #2 Sculpture
Before next class:
Take a good quality photograph of finished Project #2 Sculpture and print an 8.5” x 11” colour image.

Week 10: Introduction to Project# 3 – The Poster
In-Class Exercise – Scaling and Reproduction Drawing.

**Work Period in the Drawing Studio on Project #3**

**Bring:** Printed Colour Photograph of Project #2 Sculpture to use for In-Class exercise.
Mixed Media paper pad, a ruler and a range of drawing materials.

**Before next class:**

Work on enlargement drawing for Project #3. Start considering how you will join the 9 sheets of paper that make your large-scale poster.

**Week 11:** Final Work Period in the Drawing Studio before Project #3 submission.
Submission of all 3 In-Class exercises
**Bring:** 3 In-Class Exercise Drawings – Objects / Collaborative / Enlargement.
Project #3 drawing and all drawing materials needed to finish it.

**Before next class:**

Complete Project #3 with all drawing finished and sheets of paper joined ready for presentation. Come to class prepared to set up your drawing at the beginning of class.

**Week 12:** End of Term Group Critique – The Poster

**Bring:** Project #3

**LIST OF LEARNING OUTCOMES AND EXAMPLES OF**

Students will gain and develop drawing skills through observational drawing. Areas of focus will be on sighting and measuring, perspective and proportion, mark-making and shading, composition and balance. In relation to image creation, techniques of scaling and reproduction will be introduced through both drawing projects.

The sculptural component to this course encourages students to experiment with non-exclusive materials as a contemporary mode of constructing a 3-D form. Research, planning and resourcing are key learning methods that will address both time-management and creative problem-solving in producing an artwork for presentation.

Throughout the course each student will acquire the conceptual and practical vocabulary that will enable them to critically discuss their own artwork and reflect on others. The group critiques will provide a public forum for this critical feedback.

**Course Expectations and Requirements:**

Attendance is mandatory. You are expected to be present, active, engaged, and a contributing participant in class discussions, presentations, and critiques.

Students must always be prepared to work for the full duration of each class and show the instructor what they have been working during class hours.

All required materials must be brought to each class.

Attending all classes and meeting all deadlines is essential to the successful completion of the course. Absences will affect your participation grade, and your ability to respond to the continuing feedback students will receive to help them resolve their projects.

Information about the course will be given during class time. Each student is responsible for keep up to date with any communications about the course.

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.
No digital devices to be used during class time.

GRADED ASSESSMENT

Last date to drop a winter term (W) course without receiving a grade: March 13, 2020

Graded assessment:

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<th>Attendance: (participation in class exercises, critiques, discussions.)</th>
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<tr>
<td>Project #1:</td>
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<tr>
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<td>20%</td>
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<tr>
<td>In-Class Exercises:</td>
<td>15%</td>
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<tr>
<td>Total:</td>
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York University Grading Scale:

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<th>Grade-Point</th>
<th>Per Cent Range</th>
<th>Description</th>
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<td>90-100%</td>
<td>Exceptional</td>
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<tr>
<td>A</td>
<td>8</td>
<td>80-89%</td>
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<td>7</td>
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<td>B</td>
<td>6</td>
<td>70-74%</td>
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<tr>
<td>C+</td>
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<td>65-69%</td>
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<td>0-39%</td>
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For a full description of York grading system see the York University Undergraduate Calendar –

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 –

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).
Last date to drop a winter term (W) course without receiving a grade: March 13, 2020
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.

In the case of Academic Accommodations, students must present their Lab instructors with their Letter of Accommodation at the beginning of the course and arrange a one-on-one meeting to discuss these specific parameters.

ADDITIONAL INFORMATION

Materials
Because this course is directed at experimenting with non-exclusive materials, for both the book binding and sculptural elements, the list of materials will be determined by the individual needs of each student’s project. Students must discuss with their instructor at the beginning of the course to establish what these materials will be.

For the drawing elements of the course students must have:
- an 18” x 24” pad of Mixed Media Paper for the In-Class exercises and both drawing projects. (The paper quality and weigh is important because students can use a range of wet and dry media on it.)
- a small sketchbook for testing out ideas and techniques.
- a range of drawing tools. E.g - graphite pencils and coloured pencil crayons, charcoal, pastels, erasures, ruler, watercolours, inks, brushes, pens etc…

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

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.

**Land Acknowledgement**
We recognize that many Indigenous nations have longstanding relationships with the territories upon which York University campuses are located that precede the establishment of York University. York University acknowledges its presence on the traditional territory of many Indigenous Nations. The area known as Tkaronto has been care taken by the Anishinabek Nation, the Haudenosaunee Confederacy, the Huron-Wendat, and the Métis. It is now home to many Indigenous Peoples. We acknowledge the current treaty holders, the Mississaugas of the New Credit First Nation. This territory is subject of the Dish with One Spoon Wampum Belt Covenant, an agreement to peaceably share and care for the Great Lakes region.

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

**Moodle @ York University**