EXPANDED COURSE DESCRIPTION

VISUAL ARTS
School of the Arts, Media, Performance and Design
Department of Visual Art Art History
FA / VISA 3086 3.0 SECTION M
PORTRAITURE
FALL 2019 / WINTER 2020

Last Modified Date: 01/07/2020

COURSE CALENDAR DESCRIPTION

Explores traditional drawing skills associated with portraiture, including proportion modeling and descriptive details. These skills are developed in relation to interpretive approaches to representation.

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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</thead>
<tbody>
<tr>
<td>Kudlinski, Radoslaw</td>
<td>Sec. M / STDQ / W</td>
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</tbody>
</table>

SPECIAL FEATURES

Course Director: Radoslaw Kudlinski
radoslaw.kudlinski@gmail.com
Course consultations: by appointment

Course Description

Students learn the traditional drawing skills associated with portraiture; proportion, modeling and descriptive details. These skills, based on observation, are developed in relation to interpretive and imaginative approaches to representation. Students practice observational drawing from the live model, family members, peer groups and the self. Course work includes discussion of historical and contemporary artists that specialize in the representation of human likeness, class exercises, research assignments and formal and informal class critiques.

Organization of the Course

The course provides nine life-drawing sessions from the model. In each session, a series of short poses introduce technical and thematic approaches followed by longer poses for assimilation and skill building. Drawings accomplished during class time constitute a significant part of the portfolio. Discussion in small groups and brief class critiques are also an important part of the class dynamic developing the skills of perception and articulation.

Students complete two research assignments on portraiture outside of class time. These assignments demonstrate conceptual and technical development; commitment to the creative process; time management and a deepening personal approach to art-making. Class information and activities are accumulative requiring full attendance. A significant aspect of the course is practice. Through daily and weekly iterations, trials and process each student is able to gain technical drawing skills and strengthen their ability to function as an independent, creative visual artist.

Course Requirements and Expectations

• Mandatory: prepared and timely attendance
• Focused class time, participation and consistent work habits
• Attention to Due Dates & Deadlines
• Respect for others. Maintenance of Room 284. Cell Phones OFF!
TOPICS AND CONCEPTS

Required Materials
Required: Foam Core/Cardboard Portfolio DO NOT ROLL DRAWINGS
Masking Tape or magnets
Good quality Graphite Drawing Pencils 2B 3B and Pencil Sharpener
A NEW Grey Kneaded Eraser and Plastic Eraser(s)
Conté sticks, Conté pencils in various colours as well as black, sepia, ochre, white
Colour Pencils,
Chalk Pastels [no oil pastels]
Water colour paints or inks
Other markers, specific to you

Papers
Use good Quality Paper for long poses in class and for home assignments
Good quality drawing papers are required for this course; (do not use Mayfair paper in this class except for short exercises). Consider the following papers for your projects, Stonehenge, Arches, Carlyle Japan, BFK, Somerset. Other quality drawing papers are acceptable.
Recommended: ten sheets of good quality drawing paper purchased at the beginning of term for class work. Look for papers 22 x 30 inches or larger. Drawing pads of good quality paper, at least 90 pounds, and no smaller than 18 x 20 inches are acceptable.

Syllabus: FA/VISA 3086 3.0: Contemporary Portraiture: Winter 2020

Class 1, January 8
Introduction to Course, introduction to Project 1

Class 2, January 15
Live model. In-class individual and group critiques

Class 3, January 22
Live model. In-class individual and group critiques

Class 4, January 29
Live model. In-class individual and group critiques

Class 5, February 5
Critique of Project 1, introduction to Project 2

Class 6, February 12
Live model. Bring in-progress drawings for the Assignment #2

Class 7, February 19
READING WEEK FEBRUARY 15 – 21 NO CLASS FEBRUARY 19, 2020
Class 8, February 26
Live model. In-class individual and group critiques

Class 9, March 4
Live model. In-class individual and group critiques

Class 10, March 11
Live model. In-class individual and group critiques.
Review of sketchbooks

Class 11, March 18
Live model. In-class individual and group critiques.
Portfolio review.

Class 12, March 25
Live model. In-class individual and group critiques.
Portfolio review.

Class 13, April 1
Final class critique

Project # 1: Six Times Me
Six self-portraits, six different tools: ink, brush, charcoal etc., six different emotions.

Project #2: Sum of Its Parts
Using one of Giueseppe Archimboldo portraits (see below), you will compose two of your self-portraits using different components. Private/public, organic/mechanical, fluid/rigid, harmonious/discordant, or any other opposition you can invent.

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

Learning outcomes include; transferable technical skills such as complex compositional solutions; codified representations of the human face / torso; knowledge of traditional and non-traditional drawing materials. These skills are integrated with the development of a personal art practice that is transferable to other studio courses and independent projects. Learning objectives include an expanded understanding of contemporary art through the practice and discussion of drawing.

Skill development: representational & interpretive drawing skills appropriate to a visual artist
Breadth of knowledge: contemporary knowledge of art / drawing
Critical thinking: application of skills to individual solutions
Communication: articulation of visual and conceptual ideas using appropriate terminology
Independence: defining and managing personal style and the creative process

Bibliography:
Bayles, David and Orland, Ted, Art & Fear, The Image Continuum, Santa Cruz, 1993
Brown, C. McLean,C. Drawing From Life, Thomson Wadsworth, Belmont, USA, 2004
Davidson, M., Contemporary Drawing: Key Concepts & Techniques, Watson-Guptill, New York, 2011
Edwards, Betty, Drawing on the Right Side of the Brain, Putnam, 2006
Holbein, Hans, Holbein Portrait Drawings, Dover Publications, 1985
Hoptman, Laura, drawing now: eight propositions, Museum of Modern Art, New York, 2003
Howgate, Stern Shapiro, White, David Hockney Portraits, Yale University Press, 2006
Johnson, B. Figure Drawing and Portraiture; In Pencil, Chalk and Charcoal, Dover Publications, 2009
Freud, Lucian, Lucian Freud: The Studio, Hirmer Verlag Publisher, 2010

GRADED ASSESSMENT

All drawings, class projects, and home assignments must be dated and signed, on the back of the drawing and stored flat between cardboard / foam core. Drawings created in class, and two resolved research assignments constitute your final portfolio. A mid-term evaluation appointment will be held with the instructor.

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Portfolio of class work</td>
<td>40%</td>
</tr>
<tr>
<td>Participation / Focus</td>
<td>10%</td>
</tr>
<tr>
<td>Research Assignment One</td>
<td>20%</td>
</tr>
<tr>
<td>Research Assignment Two</td>
<td>20%</td>
</tr>
<tr>
<td>Sketchbook</td>
<td>10%</td>
</tr>
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Last day to withdraw from this course without receiving a grade: March 13, 2020

Evaluation/Grading Criteria:
Students are evaluated on the results of a sustained, drawing practice that builds technical skill in relation to acute observation; the application of drawing techniques; and personal translation of the human face / torso. A final portfolio that includes drawings from class and two research assignments is the basis for the evaluation. Participation and overall approach to course work is part of the assessment. Class attendance is mandatory.

Criteria includes Concept, Process, Focus, Execution, Resolution
- Drawing skills: repetitive application of techniques and subsequent improvement
- Improved observation skills with the ability to translate newly perceived information
- Creativity: research, skills applied to personal ambitious visual solutions
- Work habits: preparation, follow through, finished work completed on time
- Participation: alert class work, energetic and generous discussion
York University grading system

The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York University:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Grade-Point</th>
<th>Per Cent Range</th>
<th>Description</th>
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<tbody>
<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>
<td>Very good</td>
</tr>
<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>
</tr>
<tr>
<td>D+</td>
<td>3</td>
<td>55-59%</td>
<td>Passing</td>
</tr>
<tr>
<td>D</td>
<td>2</td>
<td>50-54%</td>
<td>Marginally passing</td>
</tr>
<tr>
<td>E</td>
<td>1</td>
<td>40-49%</td>
<td>Marginally failing</td>
</tr>
<tr>
<td>F</td>
<td>0</td>
<td>0-39%</td>
<td>Failing</td>
</tr>
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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

Important Course Information for Students (more info at secretariat-policies.info.yorku.ca):

ACADEMIC INTEGRITY: Citation is a key part of academic practice because it helps us to trace and acknowledge the work that has come before us. It allows readers to judge the quality of sources, and helps you to distinguish your ideas from that of established research. Please consult the Senate Policy on Academic Honesty and the Faculty of Fine Arts’ Policy on Academic Honesty. Plagiarism and cheating are taken extremely seriously. If you have any questions or concerns about how to properly cite a source, your TA will be more than happy to clarify matters for you or you can visit: www.yorku.ca/academicintegrity

ACCESSIBILITY: York University is committed to making reasonable accommodations and adaptations in order to make equitable the educational experience of students with special needs (physical, medical, learning, and psychiatric disabilities). Please let me know as soon as possible if you have any concerns or require assistance with regard to class participation or the completion of your course assignments. Students in need of these services are also asked to register with disability services as early as possible to ensure appropriate academic accommodation can be provided with advance notice. Registering with disabilities services and discussing your needs with your professors is necessary to avoid any impediment to receiving the necessary academic accommodations to meet your needs.

Additional information is available through Counselling & Disability Services at www.cds.info.yorku.ca or from disability service providers:
• Personal Counselling and Learning Skills Services: N110 BCSS, 416-736-5297
• Mental Health Disability Services: N110 BCSS, 416-736-5350
• Learning Disability Services: W128 BCSS, 416-736-5383
• Physical, Sensory and Medical Disability Services: N108 Ross, 416-736-5140, TTY: 416-7365263
• Deaf and Hard of Hearing students can also contact psmds@yorku.ca
• Glendon students - Counselling & Disability Services, Glendon Site: Glendon Hall E103, 416487-6709

RELIGIOUS OBSERVANCE ACCOMODATION: York University is committed to respecting the religious beliefs and practices of all members of the community and making accommodations for observances of
special significance to adherents. Should any of the dates specified in this syllabus for an in-class test or examination pose such a conflict for you, contact the TA within the first three weeks of class. Similarly, should an assignment to be completed in a lab, practicum placement, workshop, etc., scheduled later in the term pose such a conflict, contact the TA immediately.

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 endeavor. 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 behavior by students in academic situations is available on the York website www.yorku.ca/univsec/policies/document.php?document=82

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

Moodle @ York University