



**SCHOLÉ ACADEMY**  
CLASSICAL ACADEMIC PRESS

## Intermediate

## Portraiture

**Mr. Michael Roberts**

Second Semester

2023-2024

### **ELIGIBLE STUDENT:**

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**Rising 7th-12th graders:** This course is designed as a continuation of the Introductory to Portraiture class. While it is not required that students have first taken Introductory to Portraiture, previous experience in drawing and painting as well as a working knowledge of drawing the human head is strongly encouraged. Students should also bring a posture of wonder, creative courage and perseverance.

### **REQUIRED MATERIALS:**

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- Pad of 11 x 14 white drawing paper (50–80 lb. medium surface), 24 sheets. Any brand.
- Pad of Newsprint Paper 14”x 11” We will use this for exercises each class period. See [link](#) for example.
- Toned drawing paper, 11 x 14. Colors are an individual choice. See link for example.
- Set of colored pencils, 30 count at least. Prismacolor, Staedtler, or Arteza recommended.
- Set of Black, White, Bistre and Sanguine Conté Crayons. See [link](#) for example.
- Set of Graphite Pencils (with various degrees of hardness) See [link](#) for example. If you already have drawing pencils that you use, that will do!
- (2nd quarter) Canvas paper 9X12
- (2nd quarter) Acrylic paint set See [link](#) for example.
- (2nd quarter) Acrylic Brushes see [link](#) for example
- (2nd quarter) Palette Paper see [link](#) for example

## COURSE SCHEDULE

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**ORIENTATION SESSION:**

Thursday January 18th from 5:00 to 5:40 PM ET

**CLASS SESSION DATES\*:**

Classes will take place on Tuesdays and Thursdays for 16 weeks and 32 classes

**Start Date:** Tuesday January 23, 2024

**End Date:** Thursday May 23, 2024

**Section 2 Class Times:** Tuesdays and Thursdays: 3:30pm–4:45pm (EST)

**Instructor:** Mr. Michael Roberts

**E-mail:** [mroberts.scholeacademy@gmail.com](mailto:mroberts.scholeacademy@gmail.com)

*\*Please note the above times are the anticipated class sessions for this course. However, all dates are subject to change as the instructor's circumstances might dictate (e.g. illness, family emergency). Any classes canceled by the instructor will be made up at an alternate time designated by the instructor.*

**OFFICE HOURS:** Your teachers are available outside of scheduled class times! During “Office Hours” students may raise questions, seek assistance, or review class material. This can happen via email or a meeting in the Zoom classroom. Your teacher will do their best to respond within 24-48 hours; please keep in mind that they likely will not respond immediately to messages after 5 p.m. EST.

## COURSE DESCRIPTION

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The aim of this course is to build upon the skills developed in the Introductory to Portraiture Class, refining portraiture practices by using master portraits as our guide. Students will be introduced to a variety of great artists and artwork to inspire their explorations. Students will review anatomy of the skull, muscles of the face and neck and will add to this a basic structure of the whole human figure. Additionally students will learn the structure of hands and feet, and the rendering of fabric as these relate to partial and full figure portraits. We will continue to develop drawing skills and for the second half of the course will transition to painting.

We will continue to consider the wonder of God’s creation and the unique value of each person as we endeavor to represent the person and personality of the model. We will also continue to be informed in our studio practice by the Scriptures and the recognition that we are made in the image of God and that our purpose in all things is to glorify Him and honor His creation.

Through demonstrations, personal instruction, and exercises, students will explore different subjects/compositions, textures, papers, and application techniques suitable for each unique medium. Students will be encouraged to practice exercises taught in class and may need to work outside of class to complete projects.

Along with hands-on studio work, students will participate in regular class critiques, creating a forum for the group to constructively collaborate and discuss creative outcomes. Individual artist statements will be required with most finished pieces of work, giving students another opportunity to articulate their interpretive intent and their understanding of process and design concepts.

Students can continue to expect ongoing dialogues about the rich history of classical and contemporary portraiture, Christian imagination in relation to faith and the arts, and the role of the arts in the Church. This course is supplemented by daily readings, quotes and reflections on art and faith by authors such as C.S. Lewis, Francis Shaffer, Pope John Paul II, and Makoto Fujimura, Aidan Hart and others which will be provided by the instructor. The hope of the instructor is that through engagement in the class, students will be brought to a deeper appreciation of the visual world and the creative love of its Maker.

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## **COURSE MAP**

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### **QUARTER 1**

1. Review skull, and muscles of the head and neck.
2. Review of color (skin tones)
3. Structure of the figure
4. Hands and feet
5. Rendering fabric
6. Drawing portraits guided by masterworks

### **QUARTER 2**

1. Composition
2. Painting in monochrome
3. Painting in full color

## STUDENT EXPECTATIONS: EXECUTIVE FUNCTION SKILLS

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Students are expected to arrive at class on time with their needed materials prepped and ready to use. Students are expected to listen attentively and participate actively in class discussions and exercises. Each individual is responsible for staying up-to-date with classwork/assignments and for taking the initiative to reach out when in need of help.

Unless due to emergency or illness, students are expected to communicate absences with me at least a full day prior to the class in question. Unexcused absences and tardiness will affect the student's class participation grade.

## STUDENT GRADING AND EVALUATION

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I will be providing feedback/critique constantly through zoom as well as in writing. In addition to this, I will assign the following grades to the student's level of achievement: *magna cum laude* (with great praise); *cum laude* (with praise); *satis* (sufficient, satisfactory) and *non satis* (not sufficient).

Ideally, every average student working diligently should do praiseworthy work (*cum laude*). Those who excel beyond this expectation will be the *magna cum laude* students. Students who do adequate but not praiseworthy work are designated *satis*. *Non satis* means lacking sufficiency or adequacy.

## STUDENT EVALUATION : MASTERY PORTRAIT

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- Operate successfully in a studio setting and care for their materials
- Create formal portraiture and drawings from life
- Articulate a working knowledge of the skeletal and muscular systems
- Render the human form with skill using variety of materials and techniques
- Critique their own and other's art in an informed manner
- Make intentional artistic decisions and investigate self-generated ideas

## STUDENT EVALUATION: ASSIGNMENTS, TYPES & WEIGHTS

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Students will be evaluated in the following categories:

- Class Participation: 30%
- Homework and Exercises: 30%
- Projects: 40%

Grading Scale:

- Magna Cum Laude: 100% to 94%
- Cum Laude: 93% to 89%
- Satis: 88% to 70%
- Non Satis: 69% and below

## STUDENT EVALUATION: ACADEMIC INTEGRITY

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Students will spend the majority of the class creating original pieces of art. Claiming someone else's work as your own is a serious and punishable offense. A plagiarized assignment will result in a failing grade.

## THE VIRTUAL CLASSROOM:

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We will be using the free online “virtual classroom” software provided by Zoom. The live, interactive nature of our courses is foundational and we require cameras to be on during all class sessions. The virtual classroom will provide students with interactive audio and an interactive whiteboard in which texts, diagrams, video and other media can be displayed and analyzed. We will provide students with a link (via email) that will enable students to join the virtual classroom. Courses will be managed through our learning management system, Canvas.

Specific information regarding the technology used by Scholé Academy (including required technology) can be found by visiting the [Technology in the Classroom](#) section of the Student Parent Handbook.

## ABOUT THE INSTRUCTOR

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**Michael Roberts** holds a Master of Fine Arts degree in Painting from the New York Academy of Art (A classical figurative school located in lower Manhattan). He has worked on a variety of paintings and drawing projects, including illustrating a children's book. He recently has been exploring iconography. He also works as an educator and is currently serving as an elementary librarian in Mechanicsburg PA.

Michael is excited to share his love for art, especially drawing as a way of expressing beauty and as a vehicle for learning, problem solving and exploration. As we are all created in the image of God, we have within us the spark of creativity. He is looking forward to helping students develop their creative skills while increasing their sense of wonder and awe at the fantastic creation of the human form.

*Please note: While this syllabus addresses details specific to this course, it is not extensive. Parents should also read the Student-Parent Handbook located on [scholeacademy.com](http://scholeacademy.com) and be familiar with the ideas, policies, and procedures outlined.*