

# ART 331      DRAWING FOR ART & DESIGN

**BARBARA YONTZ**

**SPRING 2015, WEDNESDAY 11:25-2:25**

**NOTES:**

- 1. NO LATE WRITING ASSIGNMENTS**
- 2. REVISIONS ON PROJECTS HANDED IN ON TIME ONLY**
- 3. NO PROJECTS ACCEPTED LATE AFTER MID-TERM**

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**Office Hours:** MG 20 Monday 12:00-2:00 & Tuesday 3:00-5:00 and by appointment

**Required Materials and TEXT:** Experimental Drawing by Robert Kaupelis

All materials will be provided for daily class work. Some additional materials may be needed for final projects.

**COURSE DESCRIPTION**

This studio course for intermediate drawing students is designed to enhance student visual perception and technical skills. It includes a review of contour, positive and negative space, gesture, composition, value, perspective, proportion and relationships, and development of sketchbooks. In addition contemporary processes and themes, research, analysis, experimentation and creative conceptualization are included.

**LEARNING OUTCOMES:**

1. Students will develop an intermediate knowledge of basic skills introduced in Drawing I (contour, positive and negative space, gesture, composition, value, perspective, proportion and relationships, and development of sketchbooks).
2. Students will develop a working understanding of contemporary artists, processes and ideas related to drawing.
3. students will use research, editing, revision, form, and process, to construct metaphoric/narrative, and/or figurative compositions.
4. Students will develop personal, conceptual drawings.
5. Students will use appropriate language in both writing and speaking to discuss drawings.

**METHODOLOGY**

Most of every class will be spent working on various skills and processes as described in the course outline. Instructor will present demonstrations, lectures and slid presentations on a regular basis. Ongoing individual guidance and critique is designed to improve student skills and attention. Formal critiques will

be held as needed and are designed to improve verbal skills as well as improvement in drawing and conceptual skills.

### **EVALUATION**

**Class drawings** will be verbally evaluated daily. Class grades begin at 'B'. From there students can lose points and a few can improve the B. Please realize that I consider a B to be **Above Average**. That's pretty good. A is rarely given.

**Homework** will be graded and returned with instructor comments. Any homework assignment that is turned in on time can be revised for a higher grade. Late homework will not be graded more than once.

**The critique** is an essential part of the learning process. Critiques will be held regularly and students are expected to participate.

**A portfolio** of in-class and homework assignments will then be submitted for evaluation (once at the mid-term and once at the end of the semester). These portfolios will have written evaluations and an assigned letter grade.

Grading criteria will be listed on each evaluation sheet and will reflect the qualities propagated in critiques.

#### **Grades:**

Portfolio grade will consist of:

##### **Classwork** – 10%

How you conduct yourself in class. Do you come to class on time? Are you prepared? Do you use time wisely or do you waste time? Are you back from break in a timely manner and ready to work? Do you have a good attitude in class? Are you willing to try new things, push yourself, take risks or do you fall back on previously developed skills? Does your work develop from week to week? Are you exhibiting effective critique skills? Are you able to speak intelligently about drawings, your own and those of others?

##### **Homework** – 50%

There are homework assignments every week. Sometimes homework will take more than one week to complete but should be brought to class each week for critique. The final drawing assignment is included in this grade. This grade includes self-evaluation sheets. 50% of final grade

##### **Sketchbook and writing assignments** – 40%

As essential as the sketchbook is for developing skills and ideas and for recording visual information, students rarely take this part of a studio class seriously. As a result, I always give grades for sketchbooks and actual assignments. It will be graded at least twice during the semester, at the mid-term and final. **Writing assignments** are part of your grade are designed to increase awareness of other artists and their work. \ Analysis sheets are posted to website with due dates on the course outline.

**Attendance** is essential. Poor attendance will be reflected in grading. 3 missed classes reduces grade 1 letter, 4 classes will be recorded as failure. Being late 3 times equal 1 absence.

**Incomplete:** A grade of incomplete may be granted to students who have suffered serious personal illness or critical, emergency circumstances during the

academic term, resulting in failure to complete all assignments by the end of the quarter. Please refer to the college catalog for additional information.

**Classroom Conduct:**

Respect for the instructor and other students is expected and required

No loud talking, laughing or other disruptive behavior will be allowed

No headphones or cell phones are allowed during class time unless approved by instructor.

A variety of music will be played but only what is collectively conducive to drawing

**IMPORTANT INFORMATION ALL STUDENTS SHOULD KNOW**

**1. Students with Disabilities**

Students requiring accommodations for a documented disability should notify the instructor before the end of the first week of class.

**2. Academic Integrity**

Academic Integrity, a commitment to honesty, fairness, respect, and responsibility, is the foundation of the learning process. All members of the St. Thomas Aquinas College community are held to the highest standards of academic honesty. While we recognize the participatory nature of education, we take academic integrity very seriously, and the College policy on academic dishonesty details consequences that can include dismissal from the College. That policy can be found in both the Student Handbook and the College Catalog.

As a student in this class, you must demonstrate your commitment to academic integrity by submitting work which originates in your own imagination, analytical faculties, or your own knowledge, which you have done yourself, and which represents your very best efforts. When appropriate, your work should be supplemented and supported by other sources; however, you must always insure that these sources are properly cited using the recommended documentation system.

**Electronic Use Policy**

Faculty members at St. Thomas Aquinas College have the discretion to regulate the use of electronic devices in their classes, and students should not use such devices without the expressed consent of the professor. This policy covers cell phones, PDAs, laptop computers, or any other device the use of which might constitute a distraction to the professor or to the other students in the class, as determined by the professor. Students with documented disabilities should discuss the issue of laptop use with their professor at the beginning of the semester.

When a professor designates a time during which laptop computers may be used, they are only to be used at the discretion of the faculty member and in accordance with the mission of the college. Professors can develop specific and reasonable penalties to deal with violations of these general policies. For more extreme cases of classroom disruption, refer to the College's Disruptive Student Policy.

**This course is posted on our class website.** The syllabus, course outline, web sites, and additional information for class are always available to you there. In the event that you miss class or lose your syllabus, please just look on [www.barbarayontzatstac.com](http://www.barbarayontzatstac.com).

I want to be sure you are all aware of the nature of a studio class. We only meet three hours a week, which limits the amount of time and instruction you can receive. In order to develop skills and sensitivity to the body and drawing, much more time is required. I believe in the value of practicing skills and of conceptual development. You will be required to spend at least 3 hours outside of class to be considered meeting the requirements. That means if you are serious about learning or want a grade higher than a 'C', be ready to spend more than three hours. This is not excessive but rather what is expected in college level studio classes.

You are encouraged to meet with me or discuss any problems you may be experiencing in class. I expect everyone to succeed but this only happens when you do the work and make sure you are not waiting too late to get help if it is needed.

**Drawing II ART 331**  
**OUTLINE**  
**BARBARA YONTZ**

**IN-CLASS WEEKLY**

Course Outline is Subject to change: Please refer to weekly class email for changes.

<b>Spring 2015 OUTLINE</b>	<b>In Class</b> (see assignment sheet for weekly assignments)	<b>Due Date</b>
Week 1 January 21	Overview of course: objectives, content and discussion of perceptual drawing. Sketchbook, thumbnail practice. <b>Paper Bag Drawings</b> —line, value, composition, shape and form	
Week 2 January 28	<b>Mark – Line</b> Various types of marks. Contour, Cross Contour and Gesture  How line creates meaning.	Share sketchbook.  Process Critique paper bag
Week 3 February 4 Artist Analysis sheets handed out. Due week 5. Type.	<b>Value—Light and Shade</b> Without light, we don't see. Without light and shadow we don't see form.  How value works.	Critique paper bags—
Week 4 February 11	<b>Space—Perspective</b> There are many types of perspective. In traditional Western art linear perspective 'rules' as the intention was to create the illusion of 3 dimensional space on the 2 dimensional surface of the paper or canvas. However, there are many different ways to organize space...different kinds of perspective.	Critique value study.  Stones.
Week 5 Feb 18	<b>Space—Composition</b> Composition is the arrangement of elements within a drawing. Thought of as positive and negative elements or figure and ground relationships, it's essential in how the space feels.	Share Sketchbooks in class  mid-project critique perspective  Artist Analysis sheet I due.
Week 6 Feb 25	<b>Surface and Texture</b> Supports and media for varied effects.	<b>Sketchbooks due</b>  Perspective critique
Week 7 March 4 Hand out Artist analysis	<b>Movement and Time</b> Drawing as process, sequence and action	<b>Midterm Portfolio Due</b>

sheets II—due week 9. Type.	Mid-term review.	<b>Surface critique</b>
March 11	<b>Spring Break.</b>	
Week 8 March 18	<b>Color</b> How to use color for emotion, unity and emphasis.	Movement and Time mid-project Critique
Week 9 March 25	<b>Scale and proportion</b> Big and small...size matters.	Critique Movement and time. Analysis Sheet II due.
Week 10 April 1  Hand out Artist Analysis sheet III	<b>Intentionality---</b> <b>Experimental media in class</b>	what's size got to do with it? mid-critique
Week 11 April 8	<b>Prep for Final Project in class</b> Come prepared with ideas and references	what's size got to do with it? critique
Week 12 April 15	<b>Prep for Final Project in class</b> Come prepared with ideas and references	Artist Analysis sheet III due.
Week 13 April 22	<b>Final Project in class</b> Come prepared with ideas and references	<b>Semi-final critique</b> <b>Sketchbooks due</b>
Week 14 April 29	<b>Final project critique and work time.</b>	