

# DRAWING CONCEPT PORTFOLIO

Spring 2015

Professor: Barbara Yontz

[byontz@stac.edu](mailto:byontz@stac.edu)

[www.barbarayontzatstac.com](http://www.barbarayontzatstac.com)

Phone: 845-398-4181

Office Hours: M 12-2, T 3-5 and appointment

Office: MG 20

## COURSE DESCRIPTION

This is an advanced drawing course designed to develop skills and confidence in order to help student's better express what they see, feel, and theorize. In this course students will use skills developed in previous classes to create a personal body of work. Regardless of visual field, drawing is an integral communicative and expressive tool. Through discussion, research, critiques and class work, we will reinforce the fundamentals of drawing (consideration of line, space, form, shading and perspective) and then move on to a more personal mode of expression addressing art/drawing as a social experience. In each case the development of an independent and personal practice is expected.

## LEARNING OUTCOMES:

1. Students will develop a body of work based on personal interests
2. Students will understand contemporary practices in drawing.
3. Students will increase awareness of the social role of art and drawing in particular
4. Students will expand skills in drawing with varied media, tools and techniques
5. Students will use research, editing, revision, form, and process, to construct independent and personal practices.

## METHODOLOGY

Students will meet with faculty at least 6 times during the semester. Most work will be done outside a class situation and brought at scheduled times to meetings with faculty and other students for critique. The emphasis of this class is to expand the idea of drawing as a contemporary and social practice. The disposition of the student in this class is one of self-directed discipline in order to build a body of work that is personal and contemporary in concept.

## EVALUATION

1. Two concept drawings as assigned. Grade will include evidence of ideation in sketchbook, research and finished drawing. 20%
2. Writing assignments, which include artist papers, museum paper and final expanded artist statement. 20%
3. Formal proposal as assigned. 20%
4. Artistic production of drawings for final portfolio. This grade includes actual production, evidence of process including sketchbook development, research, etc. 40%

Attendance is essential. In this case it amounts to meeting at assigned times and in individual meetings with instructor.

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.

Grading: Project grades are based on the following criteria:

#### COMPREHENSIVE

- Did you follow project instructions?
- Did you turn in ALL parts of a project on time?
- Did you complete the project according to the specific parameters: size, materials, style, etc?
- Did you produce the minimum required amount of work, or did you do more than required?
- If revised, did your revisions reflect a response to comments and build upon previous work?

#### COMPOSITION

- Does your drawing look intentional?
- Does your work show thoughtful and visually engaging use of space?
- Have you chosen media, color and imagery with care?

#### CRAFT

- Does your work look professional? (is it making use of skills learned)
- Does your artwork demonstrate an ability to manipulate materials and skills? In this case, line, space (composition), shape, value, perspective for skills and pencil, charcoal, ink, collage, etc. for materials.
- Do you spend the time cleaning up the finished piece?

#### CONCEPT

- Is there an idea behind your work?
- Does your process show evidence of numerous thumbnail sketches, drawings, research, and notes? (this will be in the sketchbook)
- Do your works grow and change from week to week in response to critiques?
- Can you clearly articulate the goal of your work, and do others see what you see?

## CRITIQUE

- Can you talk and write sensibly about your work?
- Were you present for and active in critiques?
- Could you explain various design decisions in your work?
- Were your critical comments helpful in getting other students to see, understand, and improve their work?
- Do you use appropriate vocabulary when discussing artworks?

## Students with Disabilities

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

## 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 the class website.

[www.barbarayontzatstac.com](http://www.barbarayontzatstac.com)

### Formal Proposal

The formal proposal must be presented by the 6<sup>th</sup> week of the semester. It may be adjusted once you begin working but the adjustments will be discussed and the proposal revised. Both student and professor will sign it as a contract. Your grade will be based on the criteria listed above as related to the work you have described here.

#### **Formal Proposal instructions:**

- a. State clearly what your intention for study is.
- b. This should include artists informing your work.... ideas, styles, materials, etc. Be prepared to have at least 3 artists with research information about each typed and ready to turn in.
- c. This should also include research information related to your project. For example: if you are doing drawings related to the environment or nature, your process should include environmental or specific research related to your subject.
- d. Books on theoretical issues should be read and researched with annotations and notes related to your project ready to present. I can help you with this.
- e. State clearly the subject of your investigation
- f. State clearly the number of drawings you plan to produce including materials to be used. Each student should plan to do at least 5 finished works. This number can be adjusted once we see what you are doing.

#### **SEMESTER SCHEDULE:**

Students enrolled in Drawing III are welcome to attend all Drawing II classes but are not required to do so.

Students are required to meet at assigned times as listed below.

**January 21 Week One--** In class you will work on an arrangement of paper bags. Your composition must include at least three of the bags arranged consciously. I will be looking at how you used line, value, perspective and choices for composition.

#### **Week One to Three**

January 21-February 11

Homework: complete Concept Drawing 1

Due February 11

Please note sketchbook expectations for preparation for final drawing.

Work on proposal. See instructions on syllabus. Artists, ideas, research and drawing.

Artist Paper 1 due February 11.

**Week Three-Five**

February 11-February 18

Homework: Complete Concept Drawing II due March 3

Preliminary proposal for review February 25

Mid-term formal proposal due: You should have been considering your proposal for the semester of work. Next week your formal proposal is due. Please see me if you have any questions.

**Week Six-Seven:**

February 25-March 3

**Week 7**

**Mid-term critique.** Portfolio presentation of two Concept drawings and paper bags.

Sketchbooks reviewed.

Artist Paper 2 due March 3

Spring break March 11

**Week Eight-Thirteen**

WORK ON DRAWINGS and paper FOR Final CRITIQUE.

**Week 10**

April 1

first draft of expanded artist statement due.

See instructions on website.

Museum paper due April 1.

**April 22—pre-final critique.** This is a pre-final critique and all students (Drawing II and III) must participate.

Have your body of work ready for minor adjustments to be finished by final meeting.

Expanded Artist Statement due. No late papers.

**Week fifteen:**

April 29-- Final Critique. Drawing II and III critique together. All work must be turned in at this time. Drawing III students will install their final work in the gallery if part of the graduating class.