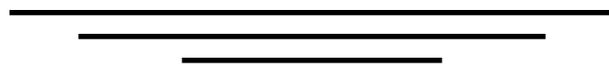


SHONA MCANDREW



TEACHING PORTFOLIO

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TEACHING PHILOSOPHY

Learning the necessity to challenge one's thoughts and practices is key for a student to acquire a personal language and develop intuitive thinking. Learning to not easily be satisfied and continuously wanting more from oneself and one's work is core to flourishing in a critical and exponentially encompassing field. Developing the ability to be self-critical creates a strong and reliable base for students to have an independent future with a potential of self-inspired growth and progress.

One-on-one interactions between the professor and the student, critical thinking, clear articulation of needs, critiques and discussions will aid in fostering an honest nurturing environment. One of my primary goals is to facilitate a classroom/studio contact where students learn to rely on one another as much as they do in their personal research and the professor's input. Higher education provides the opportunity to challenge, to fail, to examine and to most importantly explore unexpected avenues.

Art making and an experiential learning environment go hand in hand. With every teacher assistantship, every relationship I developed with students and professors, my voice as an artist and my voice as an integrative mind became stronger and more defined. Many of the most impactful experiences in my life have involved my personal artistic practice and the guidance of a professor. A relationship with someone who for the couple hours a week we have class, saw the person I wanted to be and the voice I was trying to express. Why is it that when I doubt my work, or my ideas, or simply want to be told that I'm on the right track, I automatically want to turn to my professors for guidance? Professors, especially in a discipline as personal as the arts, have the privilege of being privy to students thoughts, wants and desires, and with that being able to push them past their own limits.

From my personal experience as a student, I performed to the expectations of my professors. When I was expected to not give up, to believe in my ideas, to challenge the views I had of myself as an artist, to think harder and reach for increasingly complicated ideas and ways of approaching them, the limitations I had set up for myself started to fall apart. It was at Brandeis University that I had my most meaningful experience with a professor in an advanced drawing class. He saw something in me that I wasn't aware of, and with that, shaped the artist I am today. Based off an assignment made up of fifty or so drawings, my professor spotted out how I was connecting each piece and how I could expand on those thoughts to better my practice. Pattern was appearing consistently, but seemingly without any thought or notice.

The two-part project broke down to an assignment the professor gave me in response to my work, as well as a self-assigned project through my own analysis and thought. It offered me the chance to take into account my professors input, and most importantly to teach myself to analyze and approach my work in a new way. The drawings that I made in response are the starting point to my serious thoughts as an artist and art-object maker, and, the approach I developed to detail and pattern are core to how I construct my work still to this day. Giving a student the need to analyze their own makings and habits

under the guidance of a trusted mentor allows for a confidence and an ability to trust one's desires and personal expression.

Learning from my experiences, I have applied similar approaches to my own interactions with students. Creating a relationship where conversation and engagement with and from the students opens up doors to their thought process, their fears and their drives. Engaging in their personal experience with the act of making rallies young artists to question, reconsider and become closer to their studio practice. I desire to teach my students to learn to talk freely and honestly about their work and their work ethic. Accepting that growth and change is can only help, and one can never afford to settle.

An example of this is with a student I was working with as a Teacher's Assistant at RISD. The student had a clear idea of what she wanted to do, but could not figure out why it was not coming through in her work. She was interested in painting light interacting with glass and the environment it creates for the viewers. She was painting from reference pictures and wasn't able to recreate the experience of light. After critique and discussion, the student concluded that he or she needed to change his or her practice; observational painting would develop the work both conceptually and formally in ways that working from photographs was not able to.

The student processed our critical discussion and self-assigned a solution to seeing and processing her ideas in a new ways. She mulled over our interaction through research and further discussion with her peers, expanding her own perspective and set limitations. Within the week and on her own accord, she had set up a large still-life made up of a complicated composition of sheets of glass, mirrors, a darken space with very calculated and subtle colored lamps. In this interaction, I developed a deeper knowledge of the importance and need to allow for the independence of thought and action. It takes conversation and an engagement with a supportive community to inspires growth and development much more so than a prescriptive approach to problem solving.

Surprising and unexpected outcomes occur in students work and practices when you teach the ability to question versus teaching them the want for an answer. Developing an eye to see oneself more objectively, learning to recognize what words and terms one has come to associate with themselves and consequently figuring out how those thoughts can be examined, explored and deepened. I am committed to providing a critical and accepting studio environment for students to work and and learn in ways that challenge, question and nurture.

COURSE PROPOSALS

Model Making for Flat Thinking

3-credits

Qualifies as Major and/or Non-major Elective

Eligible to freshmen through graduate level students

Minimum enrollment is 8 students

Permission of instructor is not required

Pre-requisites are not required

A three dimensional model answers the question of whether an intermediate step can be utilized to effectively realize a two-dimensional final work. Students will utilize the third dimension as a tool that will can and should affect the rendering of painting. Beginning with initial works on paper, students will have demos, samples, slide presentations, readings and videos that will assist the making of a model and maquette, facilitating a transition to the final project, a series of formally strong and conceptually developed paintings.

In this course, students will explore different methods of developing two-dimensional concepts through the building of three-dimensional maquettes and models. We will make use of different ways of creating physical models by exploring a wide range of materials. As students work on and from their maquettes and models, they will be able to effectively experiment with various lighting conditions, compositions, and backgrounds. Once the use of a maquette or model is understood as part of the creative process, the final project can be realized in a manner that the original draft would not have been able to express as extensively. Over the course of the semester, each student will produce a series of works on paper, at least three models or maquettes, and three large scale 2D works. All students will be required to document their making process and work.

Painting II: Concepts of Figuration

3-credits

Qualifies as Major elective

Eligible to undergraduates

Minimum enrollment is 8 students

Permission of instructor is required

Pre-requisites are Painting I

This course is geared to intermediate-level students who incorporate the body in their work. Using the figure as subject and narrative device, students will gain an understanding of formal issues and conceptual strategies related to figurative painting. The course addresses both historical and contemporary approaches that will be explored through in-class projects and homework assignments. The semester will be broken down into different sections that will each prompt research and a painting. The figure will be used to explore narrative and identity which will develop a strong understanding of how the figure addresses a wide range of formal concerns (i.e., composition, color, materials) and conceptual issues (i.e., race, gender, sexuality). Students will have the option to paint from the model, references, and their imaginations. Emphasis will be on experimentation both formally and materially. Over the course of the semester, each student will produce six paintings as well as studies and smaller works on paper. The final project consists of a presentation on their research and a short research paper. Classes will consist of slide lecture, studio time/visits, model sessions, critique, and group discussion of assigned readings.

Color Theory: Exploring the Wheel

3-credits

Qualifies as Major and/or Non-major Elective

Eligible to freshmen through graduate level students

Minimum enrollment is 8 students

Permission of instructor is not required

Pre-requisites are not required

This studio base course is an introduction to basic color theory and will provide the foundation necessary to process and utilize its concepts and practices in each student's respective discipline. This course begins with an investigation of color and color relationships through an historical, cultural and observational perspective to inform ongoing color studies executed in the studio. This course emphasizes individual experimentation through lab exercises and demonstrations, including the color wheel, Munsell, Itten, and Albers theories, studies from art historical references and direct observation. Color studies will begin with an exploration through gauche but as the semester develops students will be encouraged to experiment with a variety of other materials. Students will become familiar with the vocabulary to articulate color phenomena and the ability to effectively develop the expressive potential of color in their work. The semester will culminate in a final project using the theories and techniques learned in class, a presentation that focuses on the use of color in each student's specific disciplines and practices, as well as a portfolio with the documentation of the color studies. Lectures, demonstrations, readings and museum visits will supplement studio work.

SYLLABUS

Model Making for Flat Thinking

3-credits

Qualifies as Major and/or Non-major Elective

Eligible to freshmen through graduate level students

Minimum enrollment is 8 students

Permission of instructor is not required

Pre-requisites are not required

Course Description

A three dimensional model answers the question of whether an intermediate step can be utilized to effectively realize a two-dimensional final work. Students will utilize the third dimension as a tool that will can and should affect the rendering of painting. Beginning with initial works on paper, students will have demos, samples, slide presentations, readings and videos that will assist the making of a model and maquette, facilitating a transition to the final project, a series of formally strong and conceptually developed paintings.

In this course, students will explore different methods of developing two-dimensional concepts through the building of three-dimensional maquettes and models. We will make use of different ways of creating physical models by exploring a wide range of materials. As students work on and from their maquettes and models, they will be able to effectively experiment with various lighting conditions, compositions, and backgrounds. Once the use of a maquette or model is understood as part of the creative process, the final project can be realized in a manner that the original draft would not have been able to express as extensively. Over the course of the semester, each student will produce a series of works on paper, at least three models or maquettes, and three large scale 2D works. All students will be required to document their making process and work.

Goals:

To learn how to create meaningful maquettes or model

To experiment in a focused way with materials new to the student in the dimensional realm

To encourage new and evolving approaches to the development of two-dimensional works

To complicate, disrupt and expand habits in thought processes and practices through different formal explorations

Outcomes:

An understanding of the use of an intermediate step in the development of a two-dimensional work.

Knowledge of contemporary and art historical ways that artists have used an interdisciplinary practice

Knowledge of maquette and model making .

A culminating group of works that shows: effective use of techniques demonstrated in class, willingness to experiment, effort and enthusiasm (measured by quantity of work as well as ambition of work)

Structure:

This course will be divided into 3 sections:

Drawing as Model

Acquire skills in research development, collages and drawing.

Meaningful dialogue and critical exchange surrounding preliminary ideas and source material.

A culminating group of drawings and collages

Model as Drawing

Develop ideas for maquette and model making.

Acquire skills in building a three-dimensional object.

Developing ways to expand on imagery created

A model and maquette showing effective use of techniques demonstrated in class

Drawing from the Model

Developing ways of using a maquette/ model to help in the making of a two-dimensional work

A culmination of the entire semester with at least two large two-dimensional works.

The weeks will consist of demonstrations, slide presentations, critique, assignments, and in class experimentation relating to the topic at hand.

Assessment

Attendance: Students are expected to attend every class this semester. Promptness is expected because of the in-class nature of the assignments. More than three unexcused absences will result in an F. Please notify me by email ahead of class if you will be late or absent.

Grading: The mark received will be based on the following criteria: fulfillment of assignments, attendance and professionalism in class. Students are expected to share their thoughts during in-class critiques and discussions. I consider participation to be part of attendance. Students are required to be at all scheduled class meetings on time. If they fail to do so, it will contribute to a letter-grade reduction.

Final grade will be based on:

- | | |
|------------------------------------|--|
| <i>In class Participation: 35%</i> | Students are expected to attend every class of the allotted time. Students that engage with topic at hand, ask questions, participated during critiques, and display a positive attitude will receive full credit. |
| <i>Studio Work: 50%</i> | Students are expected to complete all assignments to the best of their ability and grading is reflected upon their integrity and scope of their project in this regard. |
| <i>Final Project: 15%</i> | Students will be investigating a topic of interest over the course of the class which culminates in a final painting |

Class Curriculum

Drawing as Model

Week 1

- Review syllabus and do introductions
- Slide presentation on Maquette and Model Making. From Gian Lorenzo Bernini with his maquettes from the Baroque period to Kyle Staver with her models in Contemporary art.

Class assignment: Students bring three personal objects to class to bring drawing from.

Homework: Finish 3 drawings from the objects from three different angles. Make thought-board: Drawings, artists, passions, interests, stories, poems, etc...

Reading: Selections from Henry Moore: *Maquettes and Working Models* (pages 18-27 & 112-150)

Week 2

- Discuss reading
- Student presentations
- Watch movie Bunny and the Bull. Class discussion

Class assignment: Begin series of 25 drawings from thought-board

Homework: Finish drawings. Collect materials to make collages or assemblages

Reading: Selections from WJT Mitchell: *Interdisciplinary and visual culture* (pages 23-46)

Week 3

- Discuss reading
- Collage and assemblage slide show presentation (Pablo Picasso, George Braque, Henri Matisse, Robert Rauschenberg, Romare Bearden, Michelle Caplan)

Class assignment: Begin series of 10 collages from past assignment

Homework: Finish collages

Week 4

- Group critique about the drawings and the collages/assemblages

Class assignment: Synthesize information collected (drawings, thought board, collages...) into one large work on paper

Homework: Finish large work on paper. Find 2 large cardboard boxes

Model as Drawing

Week 5

- Maquette making presentation
- Demonstration of cardboard maquette structures

Class Assignment: Begin Maquette making

Homework: Continue working on maquette

Reading: Selections from Hal Foster: *Vision Visuality* (pages 78-85)

Week 6

- Discuss reading
- Finish maquette
- Group critique about maquette

Class assignment: Photograph maquette from 10 different angles, print it and draw in to it.

Homework: Two small paintings on panels from maquette

Week 7

- Model making presentation (Degas, Shaun Wilson, Oliver Boberg, James Casebere..)
- Demonstration of paper ache models.

Class assignment: Begin Model making

Homework: Continue working on maquette

Reading: Selections from Hal Foster: *Vision Visuality* (pages 88-98)

Week 8

- Finish Model(s)
- Group critique about model(s)

Class assignment: Photograph models from 10 different angles, print it and draw into and around them.

Homework: Two small paintings on panels from model(s)

Drawing from the Model

Week 9

- Canvas stretching demos (stretch two canvases)
- 1-1 with instructor to discuss progress made so far and plans for final projects

Class assignment: Build two large paintings and prep them. Work an unfinished class assignments

Homework: Finish all assignments from the semester

Week 10

- Begin first painting from models, maquettes, drawings, ollages/assemblages, smaller paintings

Class assignment: Work Period

Homework: Work on large painting

Week 11

- Begin second Painting. Second painting should be working directly with and from the first painting.

Class assignment: Work on both paintings

Week 12

Class assignments: Finish paintings.

Finals

Related Materials:

- Bunny and The Bull, directed by Paul King
- Selections from Hal Foster: Vision Visuality by Hal Foster
- Selections from James Casebere: The Spatial Uncanny
- Selections from WJT Mitchell: Interdisciplinary and visual culture
- Piranesi 2012 by Lothar Osterburg
- Daniel Gordon Gets Physical I "New York Close Up" I Art21

PROPOSED PROJECT

Model Making for Flat Thinking

Model as Drawing

Week 6:

This project serves as a sounding board for ideas on how to bridge a three-dimensional maquette into a two-dimensional work. The aim of this assignment is to allow students to exercise their creativity by developing formal methods of challenging an image. Students will utilize photography followed by collaging and drawing as a means to elaborate on possible compositions, colors, lighting, settings, background, etc. for the class final project. With maquette's taking a two-dimensional form through photography, and manual experimentation with the flat image, new approaches to image-making will need to arise.

Each student will come to class with 15 pictures (from at least 6 different angles) of the previously made maquette from week 5's project. The pictures are to be printed and carefully glued to a panel of masonite. Experimenting with ideas, past drawings, research and sources collected, students will interact with the photographs. Through drawing, collaging or painting onto the images, students will be able to demonstrate the ideas and techniques previously discussed in class. Over the course of the project, students will further enhance their knowledge on intermediate steps and stages of development within their practice. Discussions, slide presentations and reading will help in investigating the many ways an idea can be developed and challenged.

Goals:

To consider new ways of creating imagery

To expand on skills previously learned in class such as drawing and collaging

To create a dialogue with one's creativity and imagination through a prompted image

To set habits of an intermediate step in the development of a two-dimensional work

Outcomes:

A series of photographs expanded upon through drawing and collage, based off a previously made maquette

Thought and articulation of ideas behind work made in relationship to the photographs

Meaningful dialogue and critical exchange with the class about student's processes.

A culminating group of works that shows: effective use of techniques demonstrated in class, willingness to experiment, effort and enthusiasm (measured by quantity of work as well as ambition of work)

Methods:

Take 15 pictures of the maquette from at least 6 different angles. There should be at least 10 images of the entire maquette, and up to 5 close-ups

Print the photographs on ink jet paper

Paste the photographs to a similar sized masonite panel with gel medium or matte medium (more instructions in class)

Collage and/or draw onto the images to expand on ideas of an environmental context, a narrative, a color palette, etc.

Assessment:

Basic competency- All elements are completed: The goals and outcomes are reached. 15 photographs were printed and edited through collage and/or drawing. Readings were completed.

Advanced competency- All elements are completed as well as a demonstration of ambition. The goals and outcomes are reached. At least 15 photographs were printed and edited through collage and/or drawing. Experimentation with materials and composition are clear and well executed. An investment into the project is demonstrated as well as an understanding of the class readings and discussions.

Additional Material

Selections from Hal Foster: *Vision Visuality* by Hal Foster (pages 85-98)

Selections from WJT Mitchell: *Interdisciplinary and visual culture*

ASSESSMENT RUBRIC

Studio



Student shows some focused motivation and pursuit of the making aspects (technical skills taught) and investigation of subject matter (developing the link between the 2D work and the 3D work). Student does skimming of readings but does not understand them qualitatively nor does the student participate in an invested and integrative manner in discussions or demonstrations

Invested in the goals of the course: made meaningful drawings, maquettes and models which led to a succinct final project. Did class readings, participated in class discussions and group critiques, active member of the class community. Studio work utilizes the research in surprising and original ways.

A

Personal Research



Student is neither engaged with the development of interdisciplinary steps involved with the development of a 2D work to a 3D work, nor with the personal development of an idea and concept. Student does not do readings nor does the student participate in class discussions and demonstrations. Did not help in fostering a positive learning community and

Engaged with the development of ideas and knowledge of intermediate steps but does not spend enough time and thought on the class assignments. Shows an understanding of readings and participates in class discussion.

F

MIDTERM FEEDBACK FORM

Instructor: Shona McAndrew

Name: _____

Objectives

To learn how to create meaningful maquettes or model

To experiment in a focused way with materials new to the student in the dimensional realm

To encourage new and evolving approaches to the development of two-dimensional works

To introduce discussion of one's process through critiques and readings

To complicate, disrupt and expand habits in thought processes and practices through different formal explorations

Please respond to the following statements by marking 1-5 with 5 as your strongly agree to 1 for strongly disagree.

I am learning technical skills that are useful to me
(strongly disagree) 1 2 3 4 5 (strongly disagree)

I am learning news ways of developing ideas within my own practice
(strongly disagree) 1 2 3 4 5 (strongly disagree)

I feel there is enough variation in activity and assignments to keep my learning interesting
(strongly disagree) 1 2 3 4 5 (strongly disagree)

Discussion form critiques have helped me expand my views and thoughts about my work
(strongly disagree) 1 2 3 4 5 (strongly disagree)

I feel the instructor is approachable with comments and concerns
(strongly disagree) 1 2 3 4 5 (strongly disagree)

What are the most helpful/useful aspects of this class?

What could use improvement (readings, discussions, critique methods, assignments, demos)?

Are you being challenged to push the boundaries of your practice? If so, how? If not, what do you think might achieve that?

What are your personal goals for the course and more specifically for the rest of the semester?