

# DRAWING 1

## COURSE SYLLABUS

Instructor: Ryan Peter Miller  
rmiller4@carthage.edu

ART 2000  
FALL 2021  
T/TH 1-4p  
JAC 117

## MAJOR ASSIGNMENTS

### 1a. Drawings

Drawings will be assessed throughout the semester. A schedule of assignments will be provided with requisite submission dates. Drawings may be reworked until their submission in the portfolio.

### 1b. Portfolios

Each student will turn in 2 digital portfolios, a mid-term portfolio and a final portfolio. The content of the portfolios will include work done in class, sketchbooks, and outside assignments. Portfolios that do not contain all the required assignments and/or contain unfinished drawings will receive a grade of C, D, or F. Grades on late portfolios will be lowered for each class period beyond the due date. Presentation is an important element in the evaluation of your work, so keep your drawings in good condition for your portfolio. It will be in your best interest to keep your drawings organized and labeled with the date of execution. Portfolio requirements will be made available to students as the due dates approach.

MIDTERM PORTFOLIO

Thurs, Oct 21

FINAL PORTFOLIO

Thurs, Dec 9

### 2. Sketchbooks

A list of sketchbook assignments, with deadlines, will be given at the start of the semester. Sketchbook assignments are designed to enhance the lessons being taught in class. Assignments will be reviewed regularly, to ensure students are meeting expectations. The sketchbook will also be submitted with each portfolio.

### 3. Photographic Documentation

High-quality documentation is essential to accurately represent the success of visual art across a digital platform. While you are able to see your artwork as it actually exists, we are limited by the quality of your photo documentation. Photography is the only way that we collectively understand what your art looks like, so it is important that you learn to properly document your artwork. Detailed instructions on how to effectively document your artwork will be provided. For each assignment you will be assessed on the quality of your documentation.

## COURSE DESCRIPTION

Drawing is an agent for apprehension. This course is designed to improve skills of observation and perception, providing clarity to our collective labor of looking, through processes of manual image manipulation. Students will learn that looking in an effort to see, and ultimately understand, is valuable work, and that drawing facilitates our ability to understand the world and our complex visual culture. Using traditional and contemporary drawing media, students will acquire fundamental technical skills and a comprehension for their application to pictorial organization. Through a sequence of problems dealing with line, shape, volume, value, color, and texture, students will develop a consciousness for composition. Problems will increase in duration and technical proficiency as the semester progresses. Students should consider themselves creative problem solvers, working within prescribed limitations, generating unique and innovative solutions for each problem.

## COURSE OBJECTIVES

On completing this course, the student will:

1. Develop a personal relationship with the discipline of drawing. Understand that drawing is a learnable and achievable skill through patience, practice, and persistence.
2. Develop an understanding of basic composition and design principals and their application to the success of a drawing.
3. Expand awareness and employment of traditional and contemporary drawing media.
4. Perceive, comprehend, and execute translation of three-dimensional space on a two-dimensional surface utilizing one-point and two-point linear perspective.
5. Learn how to present and document a finished drawing for exhibition and application.
6. Increase effectiveness to engage in comparative analysis and critical discourse of works of art; speak well about art.

#### **4. Course Participation: Critiques & Discussions**

Critiques are an essential part of the art education experience. Learning to talk about art, whether it be your own, your peer's, or a professional, is a large part of being an artist. Attendance and participation for critiques are required. Scheduled critiques will be made known ahead of time and failure to attend or participate will result in a loss of points. Informal discussions will occur daily.

#### **5. Final Exam**

The final exam will consist of a group critique and submission of a final drawing project.

FINAL EXAM Thursday, Dec 330-530p

### **GRADING POLICY**

Grading is based on the quality of students' performance, an ability to engage in critical discussions, and a capacity to process and apply recommended changes to solutions. While effort will be monitored and assessed, great effort does not guarantee high marks. It is imperative that students ask questions to ensure their understanding of assignments. Final assessment is based on the following scale:

Drawings	50%
Sketchbooks	10%
Documentation & Portfolio	20%
Course Participation	10%
Artist Presentation	10%

### **ATTENDANCE POLICY**

Students are allowed up to 3 absence without affecting assessment. Additional absences beyond 3 results in a reduction of the final grade by 5% points. Exceptions to this include participation in a Carthage sponsored athletic teams, musical ensembles, or academic teams; these exceptions require a note from the coach/faculty leader in advance. An excess of 6 absences precludes the possibility of passing this course.

When a student must be absent from class, they remain responsible for any material covered and assignments due in class that day. Visit the course Schoology page to access assignments, links, images, and all course content. Visit this site first to determine what content you have missed, before asking your professor. Departures from full attendance, such as arriving late, leaving early, and returning late from breaks will count as a partial absence.

### **READINGS AND MEDIA**

This course has no required texts, so all assigned readings will be provided as .pdfs and web links. Additional media, including podcasts, videos, and visual databases will be provided as well.

### **TECHNOLOGY**

Access to requisite technology is essential for success in this course. If you are having issues with your technology, or access to technology, let the instructor know, so accommodations can be made.

### **SCHOOLGY**

A Schoology site has been established for this course to provide you with access to assignments, links, images, and opportunities to participate in discussions. This is our primary portal for communication. If you miss a day, you are required to visit this site first to determine what content you have missed.

### **GOOGLE DRIVE**

A shared Google Drive folder has been created for the submission of assignments. A link to your folder can be accessed through Schoology. Your classmates will be able to view and comment on your projects through these pages, but you alone have the ability to add and remove content from your personal folder. Submission and comment instructions will be provided with each project.

## **OFFICE HOURS: T/TH 12-1p & 4-5**

If you would like to schedule a meeting during my office hours, I can make myself available in-person or over Zoom.

Students are encouraged to visit the instructor during office hours. Office hours provide a great opportunity to discuss things of great importance and of little importance, both related and unrelated to the course. Extra credit will be provided to any student that schedules an appointment during office hours.

## **MASK POLICY**

Face masks and face coverings can help prevent the spread of COVID-19. Following CDC recommendations and Wisconsin State law, Carthage requires face masks or face coverings in all common areas, during classes and meetings, and when physical distancing of at least 6 feet is not possible. Masks are required in the classroom.

Our mask policy applies to all students. If you are unable to fulfill this requirement, you may apply to attend Carthage solely remotely for the fall 2021 semester.

## **EMAIL**

*When people set boundaries with you, it's their attempt to continue a relationship with you. It's not an attempt to hurt you.*

*- Elizabeth Earnshaw*

The instructor IS HUMAN, and therefore makes attempts to be separated from constant electronic communication. All attempts will be made to respond in a timely manner, and will be addressed within 48 hours.

## **SPECIAL ACCOMMODATIONS**

Carthage College strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers due to your disability (including mental health, learning disorders and chronic medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, you also need to register with Diane Schowalter in Learning Accessibility Services ([dschowalter1@carthage.edu](mailto:dschowalter1@carthage.edu)).

## **HEALTH & COUNSELING CENTER**

The Health and Counseling Center (HCC) supports students by addressing physical, mental, and emotional well-being. All services are free and confidential and are available to currently enrolled, full-time undergraduate students. Health services include the assessment and treatment of minor illness and injury. Diagnostic testing, complimentary over-the-counter medications, and referrals to off-campus providers are all available. Our licensed counselors help students with challenges that can be resolved with short-term, solution-focused counseling. Some topics discussed during counseling include depression and anxiety, traumatic experiences, gender and sexuality, relationship concerns, stress management, and academic challenges. More details - including info about appointments - can be found at [carthage.edu/health-counseling](http://carthage.edu/health-counseling).

## **COURSE POLICIES**

If you anticipate a problem or conflict with any of the above-mentioned course policies, speak to the instructor immediately to see if you can fulfill the requirements of this course. If a problem or conflict arises during the semester, please communicate the issue immediately.

## **MATERIALS**

All materials listed are required for this course. Items that are brand specific have been labeled so, otherwise students may make their own selections. All items are available at the campus bookstore. Items may also be purchased at local art supply stores or online. Dickblick.com is highly recommended.

Sketchbook 10" x 7" (or larger)

36" Cork Back Ruler

Compressed Charcoal (3+ sticks)

General's Charcoal Pencil Kit

Vine Charcoal Soft 12pk

Woodless Graphite: HB & 6B (1 each)

Graphite Pencils: 2H, HB, B, 2B, 4B, 6B (1 each)

Pro Art Double Pencil Sharpener

Sharpie Black Duo Tip Fine/Extra Fine

Sharpie Black Brush Tip

Sharpie Black Fine Tip

Sharpie Black Chisel Tip

Pitt Pen Set

Higgins Black Ink 1oz

Plastic Round Palette Paint Tray

Bamboo Sumi Brush Size 6

Art Gum Eraser

Mars White Eraser

Factis Eraser Pen

Knife A-1 Aluminum LT Duty

Blades A-11 LT Duty 5pk

23" x 26" Tote Board w/ clips (optional)

24" x 36" Cardboard Portfolio (optional)

## **H.F. JOHNSON ART GALLERY**

2021 Exhibition Schedule

### ***Natural History***

Iris Bernblum and Jessie Mott

***Wednesday, September 8 – Friday, October 15***

***Opening Reception: Thursday, Sept 16, 3:30-6:30p***

***Artist Talk: Tuesday, October 12, 6:00-7:15p***

This two-person exhibition features artists Iris Bernblum and Jessie Mott. In *Natural History*, artists explore their animalic kinship as they navigate a shared longing for the unknowable natural world. The pair conjures a sensual environment by imbuing the space with scent, sound, and lush color. Bernblum's video and sculptural elements speak to ideas around our human desire to control and tame wild spaces, while Mott's watercolor drawings on paper summon fantasies of hybrid creatures.

### ***Declassified***

Aaron Delehanty and Lan Tuazon

***Wednesday October 27 – Sunday, December 5***

***Opening Reception: Thursday, October 28, 3:30-6:30p***

This two-person exhibition features artists Aaron Delehanty and Lan Tuazon. Delehanty's practice consists of two perspectives on the issue of the man-made and the natural world: as a Staff-Artist at a Natural History Museum and as a studio artist playing with ideas of taxonomy, animal categories, and the systematizing of the natural world. Tuazon's sculptural work, which includes architecture, artifacts and anthropogenic materials (human effects on the environment), interrogates the shift in the order of things, taking on ecology that humbles human culture to the planetary scale of nature.