



Painting I

Spring 2022

Mondays & Wednesdays, 2 – 4:50pm, Fine Arts Building, Room 130

Start and end Dates: 1/18 – 5/13

Instructor Info: Mark Greenwalt, mgreenwalt@com.edu

Communicating with your instructor: ALL electronic communication with the instructor must be through your COM email. Due to FERPA restrictions, faculty cannot share any information about performance in the class through other electronic means. Make sure you have access to your COM email. If you cannot reach me for some emergency, contact our Program Assistant at 409 933 8348.

Student Hours: Students may email me any time and I will respond within 24 hours inshallah, maybe longer on weekends, but usually I respond much sooner. If you cannot reach me for some emergency, contact our Program Assistant **Cindy** at 409 933 8348.

Office hours are in Room F-132, 830 – 930am, and Friday mornings 830 – 1130 am.

Required Textbook: No text is required; however, materials appropriate to assignments are required. Students are advised to discuss any problems regarding supply acquisition with the instructor.

Supplies: Students must have the minimum supplies, however, supplies also depend on project specifics and work habits. Lack of supplies may negatively impact project grades. Additional experimentation with materials may count as extra credit at the discretion of the instructor. Some assignments may be created or reworked digitally.

Course Description: Exploration of ideas using painting media and techniques.

Student Learner Outcomes:

- 1: Generate paintings which demonstrate descriptive, expressive, and conceptual approaches.
- 2: Utilize varied materials and techniques with informed aesthetic and conceptual strategies.
- 3: Analyze and critique paintings verbally and/or in writing.
- 4: Relate painting to design, art history, and contemporary artistic production.

Determination of Course Grade/Detailed Grading Formula:

All assignments have equal value.

Grades will be recorded via portfolio reviews initiated by the student.

Prior to week 15, students may revise assignments for a higher grade.

+ Students are expected to minimally invest 6 hours a week of studio lab time to the course.

+ Students are expected to track and average their weekly grades. For example, the average of an A and an F is two C's.

- + Students are expected to model professionalism by recording and understanding project parameters. Notes should be a combination of words and images.
- + Other than the final project/critique all assignment grades must be resolved before the last two weeks of class.
- + Maintaining supplies is an ongoing homework assignment. Lack of supplies/preparation may result in the reduction of a grade.
- + To achieve excellence, some assignments will require additional studio time outside of class.
- + Students are required to keep a visual journal (sketchbook) relating to the course. Completion of the journal will count as one of the project grades toward the end of the semester.
- + Students may propose modifications to assignments in support of course objectives and a collaborative learning environment.
- + The instructor may consider extra credit for students who significantly contribute to an inquisitive and collaborative learning environment, participate in external exhibitions, or conduct relevant research at the MFAH or Menil Collection for example.
- + Students are expected to develop skills related to the language of art. Other than the final project, students may rework or re-do projects prior to week 15. The Final Critique is conducted on the last class day. No artwork production will be conducted on Critique day.

Grading Rubric for Visual Images:

“A”: = Superior achievement = Excellent

- + Artwork is formally harmonious and varied
- + Artwork unifies form, subject matter, and content
- + Artwork addresses expressive considerations
- + Artwork is original, inquisitive, and self-motivated
- + Artwork supports ideas about process and creative behaviors
- + Artwork is appropriately crafted and presented
- + Artwork demonstrates investment in time, materials, and effort
- + Assignment parameters are followed

“B” = Outstanding achievement = Good

- + Artwork attempts formal harmony
- + Artwork has minor problems with unifying form, subjects and contents
- + Artwork’s expressive content is poorly considered
- + Artwork is derivative and lacking originality but still well crafted
- + Artwork demonstrates investment in time, materials, and effort
- + Assignment parameters are followed

“C” = Minimum achievement = Average

- + Artwork is disunified and poorly designed or organized
- + Artwork lacks commitment to realizing an effective image
- + Artwork lacks investment in time, materials, or effort
- + Artwork lacks criticality and/or the courage to take creative risks
- + Assignment parameters are not followed

“D” = Work is poor = insignificant effort

“F” = Artwork is unattempted or missing

Late Work and Extra Credit:

Other than the final project and presentation, no late work, or revised work, will be accepted after week 14:

Additional high-quality reports, revisions, analytical drawings from museum visits, presentations, and inquisitive participation **may** be considered for extra credit which may raise the grade on a single assignment or be averaged in with other grades per discretion of the instructor: Extra Credit must support course objectives.

Students who present at the COM academic symposium in support of course objectives will receive extra credit:

The GCIC Academic Symposium: COM’s GCIC Academic Symposium is an opportunity for students to showcase their best academic and creative projects. Because faculty know the value of this event, we are especially motivated to help you gain knowledge concerning it. Speak with me if you’d like to learn more and/or visit: <http://www.com.edu/symposium>. Participation in the symposium helps develop your professional skills, widens your professional networks, and should be noted on your resume. This year, the symposium is Friday, April 1, 2022. The abstract submission deadline is Friday, Feb. 25, 2022, at 11:59 pm.

Attendance and Participation:

A high degree of professionalism and engagement is expected of all students and may be considered for extra credit. The instructor may reduce a student’s final grade in response to a 3rd absence or multiple instances of lateness or leaving class early.

Creative Behaviors:

The Instructor places a high degree of emphasis on creative processes that may or may not result in a qualitative product. While luck is a factor in achieving qualitative success, **effort** and **intellectual risk** is the typical driving force behind superior achievement. Along with any given project, the instructor will also give consideration to **creative strategies and behaviors** such as: Flexibility, adaptability, resistance to premature closure, willingness to take intellectual risks, iterative prototyping, willingness to revise work in response to critical analysis, an ability to synthesize diverse ideas into a unified whole, inquisitive exploration of ideas, self-awareness in forming a personal esthetic, willingness to edit or abandon ideas in favor of other directions, originality, innovation, intrinsic motivation, willingness to suspend judgment, and an ability to identify and exploit the intellectual and physical resources at hand. In many ways, creativity may be summed up by an awareness of the many choices inherent within a process of making something new.

Given the effort and risk involved in creative attempts to transcend the mediocre and the predictable, the **instructor may guarantee a “B” or higher** on projects in exchange for student demonstration of these creative behaviors.

Consideration will also be given to students with limited prior experience in image manipulation and visual literacy. **Dynamic progress and flexibility is expected of all students regardless of native talent or prior experiences in creative imaging.**

Success Tips for Students in Studio Courses:

- + Vary your perspective.
- + Wander in and out of your comfort zones. Question habits.
- + Step back frequently, put your art up on the wall, and photograph your work for evaluation purposes
- + Break away from problems and return with fresh eyes.
- + Frequently invite criticism from peers and instructors. Practice forming arguments.
- + Work fast and make mistakes in developmental stages. Develop images at the speed of thought.
- + Become comfortable with ambiguity, confusion, and indeterminacy when visualizing.
 - + Frequently look at peer art and reproductions to borrow ideas.
- + Think of imaging as game design, identifying parameters as rules (constants) and variables
- + Expand vocabulary via critical analysis
- + Get frequent critiques from peers and instructors – learn the names of your classmates
- + Find mentors and collaborators – form study groups
- + Read

Student Concerns: If you have any questions or concerns about any aspect of this course, please contact me using the contact information previously provided. If, after discussing your concern with me, you continue to have questions, please contact my Chair Paul Boyd at 409 933 8347, office FA-122, or pboyd@com.edu

Content Information: This is a college level course. Many textbooks, art periodicals and original artworks in the COM art studios, public libraries, websites, and museums, depict nude figures, cadavers, anatomical structures, as well as contemporary and historical artifacts depicting content referencing sexuality, biology, propaganda, depictions of violence, religious iconography, ambiguities, symbolisms, or other cultural contents, forms, and subjects that some viewers may find offensive. Students are expected to view artifacts critically. Art serves all masters. Rather than turn away from discomforting images, artists have a social responsibility to formulate a critical response to the entire spectrum of images, designs, and artifacts of the human imagination. Class discussions may address such content when it relates to art production or other research appropriate to academic courses. Studio courses may additionally analyze nude models and skeletal remains within the parameters of traditional studio practices. The sensitivity of the individual student will be respected and accommodated to the maximum extent possible. Feel free to initiate discussions regarding course content.

Course Outline: (subject to revision within the context of a collaborative studio environment)

Assignments are in **bold** = 8 assignments

Week 1: Syllabus review: Supply acquisition.

Prepare various grounds, textures, glazes, and scumbles on recycled MDF panels: Read

https://en.wikipedia.org/wiki/Western_painting

Week 2: **Ovoids:** Create a floating ovoid with only 2 gradients, one for the figure and another for the ground. Use glazes and scumbles. 3 paintings: These paintings, exploring color, will be added to as the semester progresses.

Week 3: **Still Life emphasizing Light and Shadow:** Create a simple, single subject analytical still-life using ideal light and beginning with a dark ground.

Week 4: Continue developing paintings

Week 5: **Six Master Studies**: Reinterpret compositions on rag paper of historic representational paintings, showing depth via overlapping forms, establishing a foreground, middle ground, and background. Label painting backs with the artist, cultural period or movement, and source.

Week 6: Continue Master studies:

Week 7: Students will design a complex still-life using overlapping subjects as a vehicle for exploring color and expressive factors.

Week 8: Continue week 7 still-life: Students will schedule a **Mid-term Portfolio Review**:

Week 9: **Portrait** assignment using a photocopy to make a 'cartoon' transferring a photographic portrait onto a panel. Create a portrait in grisaille of a classmate using studio lighting.

Week 10: Portrait continued

Week 11: Deep space **Landscape** from observation

Week 12: Continue landscape

Week 13: Revise paintings.

Use iterative sketches to research ideas for a **Final Project Proposal** emphasizing an aesthetic category such as, expressionism, realism, idealism, formalism, instrumentalism, and/or symbolism: Find examples of paintings, or painting movements, that parallel your aesthetics, choice of subject matter, and/or stylistic techniques.

Students will be able to adapt and combine various aesthetic categories to their work including expressionism, realism, symbolism, instrumentalism, idealism, and/or formalism

Students will discuss ideas with each other and present a proposal to the instructor.

Week 14: Develop final project. Revisions and late work must be turned in before week 15

Week 15: Refine final project

Week 16: last class day, present **Final Project** in critique. Students will work as a team to install an exhibition of their works in the COM gallery.

Recommended OER (Open Educational Resources):

<https://artsandculture.google.com/>

https://en.wikipedia.org/wiki/Western_painting

- https://en.wikipedia.org/wiki/Chinese_painting
- https://en.wikipedia.org/wiki/Mughal_painting
- https://en.wikipedia.org/wiki/Japanese_painting
- <https://smarthistory.org/>
- https://en.wikipedia.org/wiki/Postmodern_art
- https://en.wikipedia.org/wiki/Western_painting

Studio Safety for Persons and Artwork

- + BE AWARE: of tripping hazards, extension cords, sharp objects, lifting, falling, or things falling on you.
- + TOXICITY: regarding any art supplies. Read labels. Spray fixatives must be used under the vent hood or outside. Ventilation required for OMS solvents (oil painting).
- + BLOOD: cutting yourself creates a messy biohazard and interrupts teaching and learning for others. Students will be fined \$5 dollars (which will go to the art scholarship fund) if they cut themselves.
- + DUST: wet sand only, no techniques creating charcoal clouds or pastel dust.
- + CLEAN work areas especially if using oily substances that can contaminate acrylic paintings, causing delamination.
- + FOOD: wash hands frequently. All studio surfaces must be free of oils & grease residue.
- + Treat ARTWORK (and all persons) with respect and care. Store artworks in racks, lockers, or shelves. Label artworks. Return still-life and other items top their place
- + SINK: no paint globs or trays left in the sink.
- + ELECTRICITY: Turn off lights and vents after use. Clean up broken light-bulbs and report any possibility of glass shards to the instructor.
- + ACTIVE SHOOTERS: Run, Hide, Fight! Know what room you are in.
- + FOLLOW COM Covid-19 policies on masking, washing, and distancing.

General Education Core Objectives: Students successfully completing this course will demonstrate competency in the following Core Objectives:

1. **Critical Thinking Skills:** Students will demonstrate creative thinking, innovation, and the ability to analyze, evaluate, and synthesize information.
2. **Communication Skills:** Develop, interpret, and express ideas through written, oral, and visual communication.
3. **Teamwork:** To include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal.
4. **Social Responsibility:** Students will demonstrate intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities.

Student Learner Outcome	Maps to Core Objective	Assessed via this Assignment
Generate paintings which demonstrate descriptive, expressive, and conceptual approaches.	Critical and Creative Thinking	Portfolio
Utilize varied materials and techniques with informed aesthetic and conceptual strategies.	Social Responsibility	Final Project
Analyze and critique paintings verbally and/or in writing.	Communication	Final Critique

	Skills	
Relate painting to design, art history, and contemporary artistic production.	Teamwork	Master Study/Final Crit

Institutional Policies and Guidelines

Grade Appeal Process: Concerns about the accuracy of grades should first be discussed with the instructor. A request for a change of grade is a formal request and must be made within six months of the grade assignment. Directions for filing an appeal can be found in the student handbook. <https://build.com.edu/uploads/sitecontent/files/student-services/Student_Handbook_2019-2020v5.pdf. An appeal will not be considered because of general dissatisfaction with a grade, penalty, or outcome of a course. Disagreement with the instructor’s professional judgment of the quality of the student’s work and performance is also not an admissible basis for a grade appeal. https://build.com.edu/uploads/sitecontent/files/student-services/Student_Handbook_2019-2020v5.pdf

Academic Success & Support Services: College of the Mainland is committed to providing students the necessary support and tools for success in their college careers. Support is offered through our Tutoring Services, Library, Counseling, and through Student Services. Please discuss any concerns with your faculty or an advisor.

ADA Statement: Any student with a documented disability needing academic accommodations is requested to contact Holly Bankston at 409-933-8520 or hbankston@com.edu. The Office of Services for Students with Disabilities is located in the Student Success Center.

Counseling Statement: Any student needing counseling services is requested to please contact Holly Bankston in the student success center at 409-933-8520 or hbankston@com.edu. Counseling services are available on campus in the student center for free and students can also email counseling@com.edu to set up their appointment. Appointments are strongly encouraged; however, some concerns may be addressed on a walk-in basis.

Textbook Purchasing Statement: A student attending College of the Mainland is not under any obligation to purchase a textbook from the college-affiliated bookstore. The same textbook may also be available from an independent retailer, including an online retailer.

Withdrawal Policy: Students may withdraw from this course for any reason prior to the last eligible day for a “W” grade. Before withdrawing students should speak with the instructor and consult an advisor. Students are permitted to withdraw only six times during their college career by state law.

The last date to withdraw from the 1st 8-week session is March 2. The last date to withdraw from the 16-week session is April 25. The last date to withdraw for the 2nd 8-week session is May 4.

FN Grading: The FN grade is issued in cases of failure due to a lack of attendance, as determined by the instructor. The FN grade may be issued for cases in which the student ceases or fails to attend class, submit assignments, or participate in required capacities, and for which the student has failed to withdraw. The issuing of the FN grade is at the discretion of the instructor. The last date of attendance should be documented for submission of an FN grade.

Early Alert Program: The Student Success Center at College of the Mainland has implemented an Early Alert Program because student success and retention are very important to us. I have been asked to refer students to the program throughout the semester if they are having difficulty completing assignments or have poor attendance. If you are referred to the Early Alert Program you will be contacted by someone in the Student Success Center who will schedule a meeting with you to see what assistance they can offer in order for you to meet your academic goals.

COVID-19 Statement: All students, faculty, and staff are expected to familiarize themselves with materials and information contained on the College of the Mainland's Coronavirus Information site at www.com.edu/coronavirus. In compliance with Governor Abbott's May 18 Executive Order, face coverings/masks will no longer be required on COM campus. Protocols and college signage are being updated. We will no longer enforce any COM protocol that requires face coverings. We continue to encourage all members of the COM community to distance when possible, use hygiene measures, and get vaccinated to protect against COVID-19. Please visit com.edu/coronavirus for future updates.

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Painting:

Golden Open color **acrylics** in 2oz tubes: (If Open colors are not available, you can get or borrow retarder from the school to slow down the drying time of ordinary acrylics)

Burnt Umber (or Van Dyke Brown or Raw Umber)

Ultramarine Blue (or Anthraquinone Blue or Prussian Blue)

Transparent Red Oxide (or Burnt Sienna)

Titanium white

Bone Black (or Carbon Black, or Ivory Black)

Cadmium Yellow Medium hue (or Hansa Yellow, or Diarylide Yellow)

Cadmium Red Light hue (or Cadmium Red Medium or Pyrrole Red)

Another acrylic color of your choice

Golden Open Acrylic Medium or Golden Glazing Liquid Gloss, 4oz or 8oz

One sheet, Fabriano Artistic, 140lb, watercolor paper, cold press (or equivalent 100% cotton fiber paper)

Princeton “Snap” Synthetic Hair, long handle brush set, TAS #68783
(or equivalent Real Value brushes)

Princeton “Snap” Synthetic Hair, short handled brush set, TAS #68780
(or equivalent Real Value brushes)

[Brushes may be optionally purchased individually to achieve a variety of shapes and sizes. Synthetic bristle “acrylic” only (no “natural” i.e., hog hair bristles). Make sure ferrules are not loose and bristles have not been splayed while in the store. Once you have purchased a brush, do not replace the clear plastic bristle covers once they have been removed.]

Pencil & eraser:

Other Required supplies from grocery store, art store, thrift store, or home:

One or two cotton tee-shirts for rags (and to use as brush holder)

One rigid storage container for supplies

One or more shallow plastic storage container(s) with lid to use as palettes and water trays.

2-3 clean jar lids

If you have any questions/problems email me at mgreenwalt@com.edu