



DRAWING I

Spring 2024

Tuesdays and Thursdays, 930am – 12:20pm:
Fine Arts Building #3 (FAB) room 130

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. You may also contact our Program Assistant **Connie** at 409 933 8943.

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.

Office hours are in Room FAB 132, Monday – Thursday, 8:22am – 9:30am, and Fridays 10am – 1pm, or by appointment:

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. Discuss any problems with supply acquisition with your instructor.

Course Description:

A foundation studio course exploring drawing with emphasis on descriptive, expressive, and conceptual approaches. Students will learn to see and interpret a variety of subjects while using diverse materials and techniques. Course work will facilitate a dialogue in which students will engage in critical analysis and begin to develop their understanding of drawing as a discipline.

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 project grades. For example, the average of an A and an F is two C's. Students may revise projects prior to the last 2 weeks of class.
- + Students are expected to model professionalism by recording and understanding project parameters. Notes should ideally be a combination of words and images. 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.

- + 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. Excellence is expected of all visual art majors.
- + Students may propose modifications to assignments in support of course objectives within 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, Menil Collection, or COM library 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: Expression elevates the individual’s thoughts and feelings as subject matter.
- + Artwork is original, inquisitive, and self-motivated.
- + Artwork supports ideas about process and creative behaviors such as divergent thinking
- + 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:

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. **If you are absent, I recommend giving yourself a 3-hour assignment relating to course objectives.**

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, **criticality, effort and intellectual risk-taking** (courage) 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 are 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

“All art is a work in progress. It’s helpful to see the piece we’re working on as an experiment. One in which we can’t predict the outcome. Whatever the result, we will receive useful information that will benefit the next experiment. If you start from the position that there is no right or wrong, no good or bad, and creativity is just free play with no rules, it’s easier to submerge yourself joyfully in the process of making things. We’re not playing to win, we’re playing to play. And ultimately, playing is fun. Perfectionism gets in the way of fun. A more skillful goal might be to find comfort in the process. To make and put out successive works with ease.”

— Rick Rubin, [The Creative Act: A Way of Being](#)

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 8342, 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, violent imagery, 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 perspectives of the individual student are respected and may be the basis for debate or inquiry within a collaborative learning environment.

Academic Dishonesty: Know the difference between creative appropriation and plagiarism. Academic dishonesty may result in a Final Grade of ‘F’ or being dropped from the class.

<https://en.wikipedia.org/wiki/Plagiarism>

[https://en.wikipedia.org/wiki/Appropriation_\(art\)](https://en.wikipedia.org/wiki/Appropriation_(art))

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

Assignments are indicated in **bold**: 15 assignments.

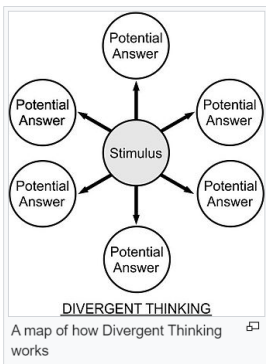
Week 1: Introductions, syllabus review: What is drawing? Drawing as mapping. Drawing as image finding. Drawing as an extension of photography. Drawing as mark-making. Drawing as expression. Flexibility and risk-taking as part of the drawing process: Supply acquisition.

Make 2 non-representational curvilinear drawings (one in graphite and the other in ink): emphasizing transitions from lines to shapes, making white lines with black ink, and using gradients to convert lines to edges,

Week 2: **Gesture Drawings**: “Drawing at the speed of thought”. Visual ‘brainstorming’. Quickly working from light to dark. Maximal flexibility. Freedom to make ‘mistakes’ (choices). A line can be a question (pensieri) or an answer. Use marks to intuitively create variety, value gradients, and edges in ink, charcoal, and graphite while rapidly analyzing a variety of subjects = at least 10 drawings analyzing a variety of subjects. Like the birth of a child, the birth of an image is often messy and uncertain.

Gesture drawings will be used throughout the semester as part of a design process working from general to specific.

Read, https://en.wikipedia.org/wiki/Divergent_thinking



Discuss parameters for visual journal.

Week 3: Students will demonstrate understanding of **Cross-contour**: Contour vs. outlines. Cross-contour vs blind contour. Drawing spherical and biomorphic subjects with cross contour.

Week 4: Students will demonstrate understanding of **Ideal Light**: Using light to create the illusion of volume. Simple still-life with spheroids indicating; form shadows, cast shadows, shadow cores, reflected lights, and highlights. 3 drawings = 1 ink, 1 graphite, 1 charcoal drawing.

Week 5: Students will demonstrate understanding of composition via **Master studies**: Art about Art. Interpretive drawings of paintings and drawings of drawings, using relational lines (perceptual grid) to show the relationships between forms.

Week 6: Students will use **Still Life to Create Depth**. Create a still-life design analyzing overlapping subjects, using value gradients to bend forms and create atmospheric perspective. Practice use of perceptual grids to establish placement. 3 drawings: 1 Small ink, 1 large graphite, and 1 large charcoal drawings

Week 7: Students will schedule portfolio reviews if they have not already done so.

Students will demonstrate understanding negative shapes via **Bicycle Drawing**: Draw a bicycle by not drawing a bicycle. Draw negative spaces as black shapes. Use cropping to create an asymmetrical design balancing simplicity with variety.

Week 8: Students will emphasize light and values via **Graphite Portrait**: Using 'cartoons' to transfer proportional data from photography for portraiture. Graphite.

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

Week 9: Using portraiture, students will **Balancing Black and White Shapes** using ink: Create a small, high-contrast portrait, landscape, or still-life using only black and white shapes like a woodcut. Mid-tones are created by mixing white and black shapes. Ink over light graphite drawing on rag paper with graphite erased.



Week 10: **Botanical Studies**: various media. Use plant anatomy as overlapping shapes and compositional rhythms to minimize negative shapes via cropping. This project might be substituted with landscape investigations.

Week 11: Students will demonstrate **One-point Interior Spaces**: from observation: Graphite.

Week 12: **Two and Three-point Still Life**: Drawing rectangular forms using 2-point and 3-point perspective. Graphite. 2 Drawings

Week 13: **Final Project Proposal**: Students will research, iterate, develop, present and critique ideas for a final project. Proposals must support course outcomes. The final project must be interpreted from direct observation. Multiple drawings: This project may include color.

Week 14: Continue to develop and revise final project. **Other project revisions must be completed before week 15**

Week 15: Continue to develop and revise final project: Turn in complete **Visual Journal** along with completed large pad = 72 drawings pass/fail

Week 16: **Final Critique and Presentation of Final Project**: Students will collaborate to hang exhibition in COM Gallery on Last Class Day. No work will be conducted on Critique Day.

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
1. Describe visual subjects through the use of accurate and sensitive observation.	Critical and Creative Thinking	Portfolio
2. Generate drawings which demonstrate descriptive, expressive, and conceptual approaches		Works demonstrating visual balance and the attachment of aesthetics to data
3. Utilize varied materials and techniques with informed aesthetic and conceptual strategies.	Social Responsibility	Portfolio
4. Demonstrate an appropriate level of professional practice, including safety, craft and presentation.	Teamwork	Final Critique and Gallery Installation
5. Analyze and critique drawings verbally and/or in writing.	Communication Skills	Final Crit
6. Relate drawing to design, art history, and contemporary artistic production.		Master study

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.

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://www.com.edu/student-services/docs/Student_Handbook_2023-2024_v2.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.*

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 Kimberly Lachney at 409-933-8919 or klachney@com.edu. The Office of Services for Students with Disabilities is located in the Student Success Center.

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 February 28. The last date to withdraw from the 16-week session is April 22. The last date to withdraw for the 2nd 8-week session is May 1. The last date to withdraw for spring mini session is May 29.

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.

Resources to Help with Stress:

If you are experiencing stress or anxiety about your daily living needs including food, housing or just feel you could benefit from free resources to help you through a difficult time, please click here <https://www.com.edu/community-resource-center/>. College of the Mainland has partnered with free community resources to help you stay on track with your schoolwork, by addressing life issues that get in the way of doing your best in school. All services are private and confidential. You may also contact the Dean of Students office at deanofstudents@com.edu or communityresources@com.edu.

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Drawing I Supplies:

Faber Castel dust free erasers (2 pack)

.9mm mechanical pencil + **2B** .9mm leads (replace the HB leads it comes with for the 2B leads)

.5mm mechanical pencil (already comes with HB lead)

Ebony pencil

9B woodless graphite pencil

6B graphite stick

#2 (HB) pencil

2- medium sized stumps

2" Chinese bristle brush TAS #57209 (or old paintbrush for sweeping eraser crumbs)

2 – small Strathmore “Drawing” pads, 400 series, 24 sheets, 80lb paper, 8 x 10” (or 9 x12”)

Strathmore **18 x 24”**, 400 series “Drawing” pad, heavy weight - 100lb paper (or 80lb also ok)

Black Liner (by Pacific Arc) technical drawing pen, 0.05

Black Liner (by Pacific Arc) technical drawing pen, 08

Black brush pen (such as Pigma FB or larger)

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

One storage box for supplies (this can be improvised easily such as a cardboard box. I would rather you spend \$ on paper than on a box)

Optional:

Baby wipes for removing charcoal from hands.

140lb cotton papers, or Bristol, or gray toned papers

Colored pencils

I-pad with Procreate etc.

Watercolors

Dip pens

Crayola crayons

Colored markers