



DRAWING II

Spring 2022

Mondays and Wednesdays, 9:30am – 12:20pm, Fine Arts Building, Room 130

First day: 1/18 Last day: 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: drawing materials appropriate to assignments are required. This course uses OER such as Wikipedia, Museum websites, and Google Arts and Culture

Supplies: Students must customize their supplies to their projects and maintain a visual journal. Lack of supplies may negatively impact project grades and undermines portfolio development. Project parameters for assignments will be jointly developed as part of the curriculum. Additional experimentation with materials may count as extra credit per discretion of the instructor. Students are advised to discuss any problems regarding supply acquisition with the instructor.

Course Description: Drawing II is a studio course exploring drawing with continued emphasis on descriptive, expressive and conceptual approaches. Students will further develop the ability to see and interpret a variety of subjects while using diverse materials and techniques. Course work will facilitate a dialogue in which students will employ critical analysis to broaden their understanding of drawing as a discipline.

Student Learner Outcomes:

- 1: Describe visual subjects through the use of accurate and sensitive observation.
- 2: Generate drawings which demonstrate descriptive, expressive, and conceptual approaches with an increased focus on individual expression.
- 3: Utilize varied materials and techniques, including color media, with informed aesthetic and conceptual strategies.
- 4: Demonstrate an appropriate level of professional practice, including safety, craft and presentation.
- 5: Analyze and critique drawings verbally and/or in writing.
- 6: Relate their drawings to historical and contemporary developments in the field.

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

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. Drawing as analysis. Drawing as synthesis. Flexibility and risk-taking as part of the drawing process: Supply acquisition.

Week 2: Discuss project proposals: Students will propose 4 major projects due about every 4 weeks:

Project Ideas should explore possibilities iteratively through sketches and research.

See "Google Arts and Culture, Drawings": <https://artsandculture.google.com/entity/drawing/m02csf?hl=en>

Week 3: Develop project. Unless projects specify otherwise (such a mural or drawing on plywood with a blow torch) the final iteration will be on a full sheet of 140 lb rag paper or Bristol.

Week 4: Present Project #1

Week 5: Propose Project #2

Week 6: Develop Project #2

Week 7: Refine project #2

Week 8: Present project #2 = critique

Week 9: Propose Project #3

Week 10: Develop Project #3

Week 11: Refine project #3

Week 12: Present project #3 = critique

Week 13: Propose Project #4

Week 14: Develop Project #4

Week 15: Refine project #4

Week 16: Final Crit 12/6/21: Present project #4: Collaborate with other students to hang drawings in the COM Gallery for group critique: No work will be conducted on this day.

List of Assignments:

At least one project must be highly analytical, based on direct observation of subject matter:

At least one project must incorporate color:

All assignments will explore a variety of concepts, subjects, media, and techniques:

Project 1 Proposal (proposals result from a series of sketches or more developed “studies” or experiments demonstrating iterative and divergent thinking)

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

Project 1 (Projects are a single image or a cohesive group of images demonstrating convergent thinking resulting from experimentation and research)

Project 2 Proposal

Project 2

Project 3 Proposal

Project 3

Project 4 Proposal

Project 4 (final project, presented in COM gallery with critique)

= 8 assignments

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.

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 with an increased focus on individual expression.		Portfolio
3: Utilize varied materials and techniques, including color media, 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 their drawings to historical and contemporary developments in the field.		Project Proposals

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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I recommend you build out a supply list for Drawing II based on Drawing I Supplies:

Drawing I supplies:

- Conte Crayon, Black, 2B, 2 pack
- Charcoal pencil HB
- 2 Compressed charcoal sticks
- Winsor Newton (or Grumbacher) vine charcoal soft (or extra soft) 3 pack
- Chamois (you can get a big one at Walmart in the automotive section but must be real animal skin to work well)
- Faber Castel dust free erasers 2 pack

- .9mm mechanical pencil + **2B** .9mm leads (replace the HB leads it comes with 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” or 6 x 8”)

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)

2 sheets - Fabriano Artistico, traditional white, 22 x 30, 140 lb., hot press, 100% cotton paper, TAS #16916 (or Arches equivalent)

1 sheet - TAS #18694, Canson, Bristol, Smooth, 18 X 24"

3 big black binder clips, 2" wide

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)

Recommended Drawing II: Includes Supplies for Drawing I plus:

1 sheet – Stonehenge, 140lb TAS #82352 • Legion Paper • White 38" X 50" Sheet

2 sheets – Fabriano Artistico, or Arches, hot or cold press, 140lb

1 sheet - TAS #18694, Canson, Bristol, Smooth, 18 X 24"

Speedball mapping pen set TAS #27960

1 bottle - FW acrylic ink, TAS #35313, Daler-Rowney, Black, 1 oz.

1 bottle – FW acrylic ink TAS #25007, Daler-Rowney, Sepia, 1 oz.

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

1 bottle white gesso - TAS #15183 • Liquitex • 8 Oz.

1 Bottle Golden Acrylic Glazing Liquid Satin, Item #59277, 8 oz.

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

One or two cotton tee-shirts for rags and brush holder

One storage container for supplies

One or more shallow plastic storage container(s) with lid to use as palette

2-3 clean jar lids

Drawing II students require a color project: Students may use acrylics, color pencil, or watercolors available in the classroom or purchase other color drawing media, depending on student-initiated proposal/research. For example, if a student wants to explore oil pastel, then stiff hog hair brushes, gessoed rag paper, dedicated rag for oil, and tuperware or coffee can for odorless mineral spirits are required. See instructor for ideas.

Supplies will vary pending project proposals and discussion with Instructor