



# DRAWING II

Spring 2024

Mondays and Wednesdays, 930am – 12:20pm

Fine Arts Building #3 (FAB) room FAB 130

**Instructor Info:** Mark Greenwalt, [mgreenwalt@com.edu](mailto:mgreenwalt@com.edu)

“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*

**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:** 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)  
Graded items are in **bold**. All grades have equal value.

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.

Discuss Visual Journal: The Visual Journal is a physical or digital sketchbook, 24 sheet minimum, used to explore drawing concepts, and refine ideas over the semester. Due week 15.

Week 2: Discuss project proposals: Students will propose 4 major projects due every 4 weeks: Students must be able to describe the parameters for each project they design.

- + 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:

**Propose Project #1:** Students will develop project proposals iteratively, considering new variations, versions, and explorations. Unless projects specify otherwise (such as making 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.

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>

For examples of iterative thinking: see [https://en.wikipedia.org/wiki/The\\_Raft\\_of\\_the\\_Medusa](https://en.wikipedia.org/wiki/The_Raft_of_the_Medusa)

Go online and research the many studies and compositional variations Gericault explores as part of a playful creative process.

Week 3: Develop Project #1

Week 4: **Present Project #1 for class critique**

Week 5: **Propose Project #2**

Week 6: Develop Project #2

Week 7: Refine project #2

Week 8: **Present project #2 for class critique**

Week 9: **Propose Project #3**

Week 10: Develop Project #3

Week 11: Refine project #3

Week 12: **Present project #3 for class critique**

Week 13: **Propose Project #4**

Week 14: Develop Project #4

Week 15: Refine project #4: Submit **Visual Journal** for pass/fail grade.

Week 16: **Final Crit: Present project #4**: Collaborate with other students to hang drawings in the COM Gallery for group critique: No work will be conducted on last day of class (critique day).

Consider how your projects relate to interpretive, aesthetic categories: See below.

**Aesthetic Categories applied to drawing**: Aesthetics is an area of philosophy that asks, “Why do we like what we like” While anesthesia numb the senses, it is aesthetics that awaken us. All visual art employs combinations of broad interpretive categories: (See: Feldman, *Varieties of Visual Experience*)

**Style** is a way of placing ways of doing things into such categories. Various cultures, artistic periods and movements emphasize some aesthetics over others. The allure of novelty, fresh interpretations, and other ways of seeing influence stylistic changes among schools and individuals. Note how the awesome terrors and glories of Romanticism are a reaction to the enlightened rationalism of Neo-classicism, which was a reaction to the florid Rococo style of the French aristocracy, etc.

**Naturalism**: Images that look convincingly like the way we might see them. The cinematography and concept art for Cameron’s *Avatar* appears highly naturalistic (verism) but the fictive sci-fi aspects are improbable and un-realistic.

<https://news.artnet.com/art-world/james-cameron-on-his-new-book-of-artworks-tech-noir-2036432>

**Realism**: Images depicting the world as it is. Social realism is a style that brings awareness to the poverty, injustices, imperfections, or the banality of human existence, such as Daumier’s *Rue Transnonian*.

<https://www.metmuseum.org/art/collection/search/365806>

**Idealism**: Presents the world as it should be. Traditional portrait paintings often idealize their subjects. Art that is *utopian* or *arcadian* is idealistic. Beauty is often associated with ideals associated with subject matter such as youth, wealth, canons of proportion, social values, idealized lighting, and color harmony. Idealism is often exclusive and unattainable. Idealism may also be manifest in formalism such as use of ideal color harmonies or mathematical relationships like Fibonacci sequences (golden ratio)

<https://www.themorgan.org/exhibitions/online/gray-collection/jean-auguste-dominique-ingres-1>  
[https://en.wikipedia.org/wiki/Vitruvian\\_Man](https://en.wikipedia.org/wiki/Vitruvian_Man)  
[https://frenchculture.org/sites/default/files/styles/max/public/minneapolis\\_temptation.jpg?itok=rbEQQJmZ](https://frenchculture.org/sites/default/files/styles/max/public/minneapolis_temptation.jpg?itok=rbEQQJmZ)

**Formalism:** Emphasizes design, abstraction, and composition arrangement. Lines, shapes, values, textures, and colors, volume/space relationships, or formal principles like balance and harmony are the primary subject matter. Highly abstracted subjects and nonrepresentational elements emphasize the artwork's form. Abstraction, non-representationalism, or non-objective art are most associated with formalism. Since all visual art must take a form, and since all pictures are in some way abstract, there will always be formal or compositional relationships to consider. A Formalist image emphasizes its own abstraction.

<https://nga.gov.au/exhibition/abstractexpress/Default.cfm?IRN=105891&BioArtistIRN=19386&MnuID=SRCH&ViewID=2>

<https://artuk.org/discover/artists/uglow-euan-19322000>

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

**Expressionism:** Emphasizes strong psychological emotional states associated with the human condition (vs. mechanical drawings or diagrams). German Expressionism was associated with *angst*.

Expressive content can be communicated through subject matter such as *Laocoon and His Sons*, or via expressive mark-making systems like Lee Krasner drawings.

**Instrumentalism:** Artwork subservient to external purposes and functions. E.g., religious art, advertising, didactic narratives, functional art, utilitarian objects, or propaganda.

See Michelangelo's application of idealized nudes to the tomb designs for Pope Julius II, c. 1505.

**Symbolism:** Archeologically, artworks are objects freighted with symbolic meaning. Symbolic imagery may express archetypal associations, iconographic meanings, allegories, signs, or subjective dream-like imagery. External facts, like titles, can also influence symbolic meaning, such as *This is not a Pipe*.

See the 16<sup>th</sup> century allegorical figure representing "Fame" by Luca Cambiaso.

<https://www.metmuseum.org/art/collection/search/459456>

#### **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:

**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 3<sup>rd</sup> 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

**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))

**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](mailto: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 discomfoting 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://www.com.edu/student-services/docs/Student\\_Handbook\\_2023-2024\\_v2.pdf](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](mailto: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 1<sup>st</sup> 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 2<sup>nd</sup> 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](mailto:deanofstudents@com.edu) or [communityresources@com.edu](mailto:communityresources@com.edu).