



DRAWING I

Spring 2025

Tuesdays and Thursdays, 930am – 12:20pm:
Fine Arts Building #3 (FAB) room 130/133

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.

Office 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 for assignments are required.

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.

Course requirements:

This course is a 16-week collaborative learning environment that requires students to attend classes where they will participate in demos, lectures, labs, and critiques. Students will maintain their personal art supplies and utilize College resources for the ethical benefit of their learning community. Students will learn the names of their classmates facilitating mutual respect, personal growth, and peer to peer learning.

Students will demonstrate understanding of course objectives via assignments focused on the making of original works of art, along with inquisitive dialog related to the making of such objects as a way of thinking about the intersection of personal expression, creativity, and picture-making cultures.

See Course outline and supply list below:

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 their artworks for a higher grade.

- + Students are expected to minimally invest 6 hours a week of studio time in 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, along with their other drawings, 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 grades.
- + To achieve excellence, some assignments will require additional studio time outside of class. Excellence is particularly expected of all visual art majors. Excellent students are disciplined, inquisitive, critical, productive, responsive, expressive, communicative, and courageous.
- + 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 visual 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 Final 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 idiomatic thoughts, feelings, and methods, 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 un-attempted 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 participate in academic exhibition opportunities will receive extra credit and looks great on a CV: <https://www.tasart.org/>

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

We are happy to announce the details for our eleventh, student-centered Spring 2025 GCIC Academic Symposium. The theme for the event is “Subverting Greed: Living Not on but in Communion with Earth.”

The date is Friday, March 28, 2025, from 9 am to 2:30 pm.

The abstract submission deadline is Thursday, February 6 at 11:59 pm. Student project abstracts are submitted through our online portal: <https://www.com.edu/symposium/>

Attendance and Participation:

A high degree of professionalism and engagement is expected of all students and may be considered for extra credit. All students are expected to contribute to COM’s collaborative studio learning environment. 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 as a way of potentially mitigating absences.**

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 design processes and techniques.

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

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, Kristina Jantz at 409 933 8255, office FA-122, or kjantz@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, violence, religious iconography, ambiguities, symbolisms, or other cultural contents, forms, and subjects that some viewers may find offensive or distasteful. Art students are expected to view all artifacts critically.

Art serves all masters. 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. Individual student perspectives, goals, beliefs, and motivations are respected and may be the basis for inquiry within a collaborative learning environment.

<https://www.youtube.com/watch?v=6uEkq3IBlf0>

https://www.youtube.com/watch?v=TOEUL_tS1_I

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))

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 demonstrating ethical commitment to collaborative learning.
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 studies

Studio Safety for Persons and Artworks

+ 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 is required for OMS solvents (oil painting).
- + BLOOD: cutting yourself creates a messy biohazard and interrupts teaching and learning for others.
- + 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: Please eat before/after class. 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 to their places.
- + 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. Know thyself.
[https://en.wikipedia.org/wiki/Know_thyself#:~:text=%22Know%20thyself%22%20\(Greek%3A,been%20applied%20in%20many%20ways.](https://en.wikipedia.org/wiki/Know_thyself#:~:text=%22Know%20thyself%22%20(Greek%3A,been%20applied%20in%20many%20ways.)
- + DISEASES: if you come to school and may have a communicable illness, please consider masking, washing, and distancing.

Course Outline: (subject to revision within the context of a collaborative learning environment)
 Assignments are indicated in **bold**: 13 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.

Discuss parameters for visual journal.

Design **3D biomorphs** (amoeba-like shapes are biomorphic = life form). Students will animate a biomorphic shape as it moves and evolves within the frame: emphasizing movement and using gradients to convert lines to edges. Design other biomorphs using cross-contour to emphasize pictorial volumes and foreshortening. Design other biomorphs synthesizing ideal light.

Week 2:

Introduction to **Gesture Drawings = 10 drawings** developed within the first few weeks of the semester:

Conceptually, gesture drawing is a highly expressive way of quickly generating imagery relating to “drawing at the speed of thought”, visual ‘brainstorming’, and working from light to dark with ‘questioning’ lines. Gesture drawing embraces maximal flexibility, freedom, and non-attachment to preconceived outcomes. Students will demonstrate that a line can be a question (pensieri) or an answer. Use mark-making to intuitively create a variety of lines, values, shapes, and edges in ink, charcoal, and graphite while rapidly analyzing a variety of subjects.

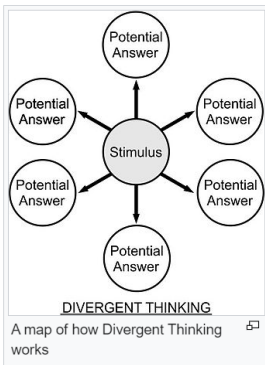
Like the birth of a child, the birth of an image is often messy, joyful, and uncertain.

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

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

Divergent thinking is a thought process used to generate **creative** ideas by exploring many possible solutions. It typically occurs in a spontaneous, free-flowing, "non-linear" manner, such that many ideas are generated in an emergent cognitive fashion. Many possible solutions are explored in a short amount of time, and unexpected connections are drawn. Following divergent thinking, ideas and information are organized and structured using **convergent thinking**, which follows a particular set of logical steps to arrive at one solution, which in some cases is a "correct" solution.

The psychologist **J.P. Guilford** first coined the terms convergent thinking and divergent thinking in 1956.



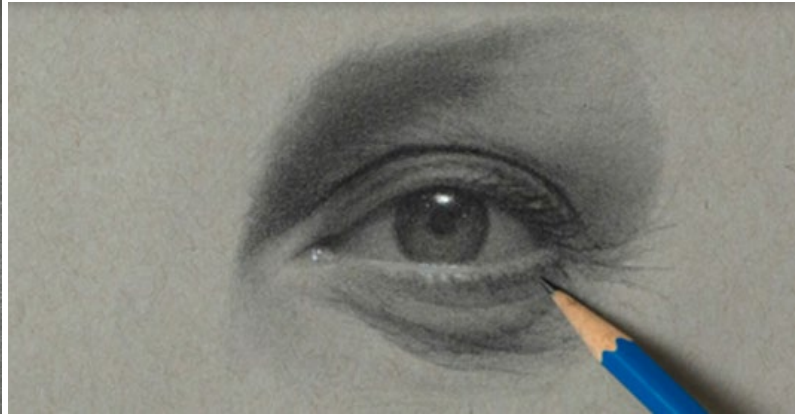
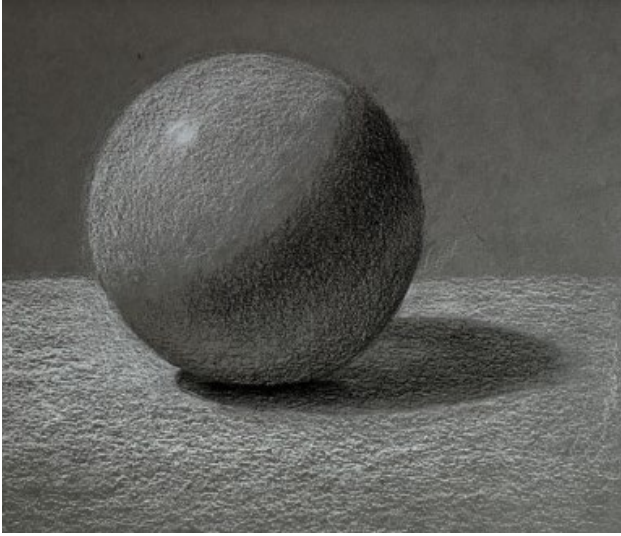
Week 3: Art about art: Interpretive Master Studies = 10 drawings in graphite and ink. Students will demonstrate understanding of proportion via perceptual grids reinterpreting 2D imagery from paintings and film-stills:

In analytical drawing, the perceptual grids may be conceptualized as the imaginary spiderwebs that connect the various parts of an image and how those parts relate to the frame. Visual Unity is essential to artmaking, where "the parts relate to the whole as the whole relates to the parts".



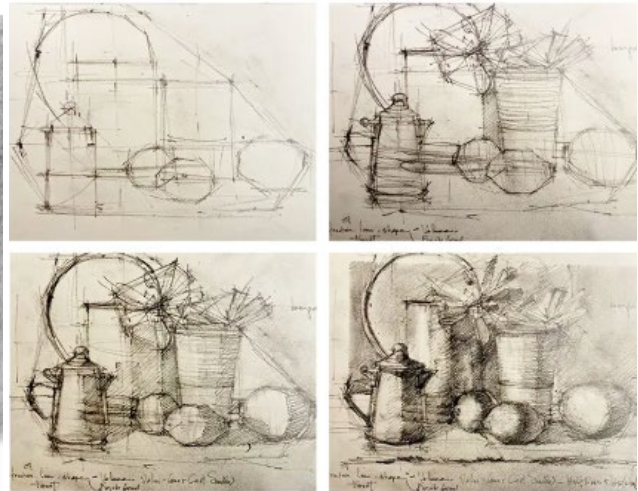
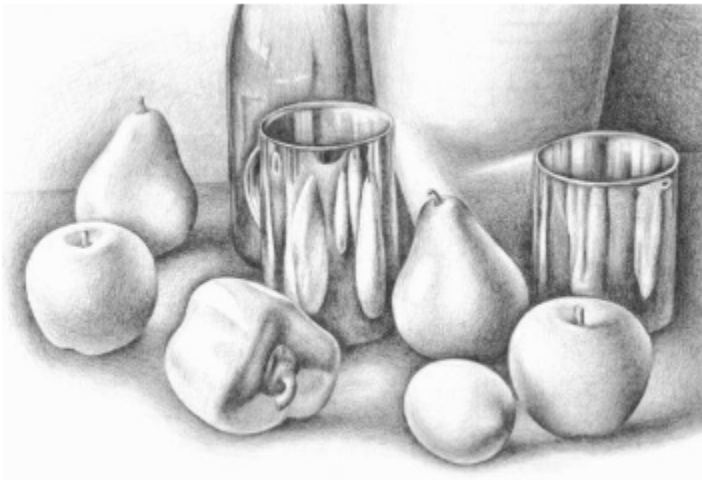
Week 4: Still lifes analyzing ideal light: Students will use light to enhance the illusion of space and volume. Students will design simple still-lifes with spheroid(s) indicating; form shadows, cast shadows, shadow cores,

reflected lights, and highlights. All values must be part of a gradient. 3 drawings = 1 ink, 1 graphite, 1 charcoal drawing. Note applications such as drawing curved planes such as eyes.



Week 5 & 6: **Students will design and analyze complex still lifes emphasizing depth via unambiguous overlapping and atmospheric perspective = 3 drawings: 1 small ink, 1 large graphite, and 1 large charcoal drawing.**

Create still life designs analyzing overlapping subjects, using value gradients to bend planes and create atmospheric perspective. Practice use of perceptual grids to establish placement.



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

Students will demonstrate understanding negative shapes via **large bicycle drawings**: 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 & 9: Students will emphasize light and values via one **ink portrait** using 'cartoons' to transfer proportional data from photography for portraiture. Students will design studio lighting emphasizing a full value range via chiaroscuro, photographing each other, and transferring proportions via a photocopy 'cartoon'. See:

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

In this portrait, students will balance black and white shapes/lines suggesting a woodcut print: Mid-tones are created by interdigitating white and black shapes. Ink over light graphite drawing on rag paper with graphite erased. Students will show that lines and shapes are the same thing. A line is a skinny shape, and a shape is a fat line. Thus, in many images, forms may have both wide parts and narrow parts.



Week 10: **Botanical Studies:** large conte/charcoal. Emphasizing line variation and repetition of forms use plant anatomy as overlapping shapes and compositional rhythms to minimize negative shapes via cropping.



Week 11: **Students will analyze interior spaces using one-point perspective:** Graphite or ink. See Kubric's one point perspectives

<https://www.youtube.com/watch?v=CnSTIr6DZOo>

Week 12: **Visualizing Architecture: Students will demonstrate understanding of two and three-point perspectives:** One 2-point and one 3-point graphite or ink drawings. Students will design compositions overlapping synthesized rectangular prisms and their derivatives.



Week 13: **Final Project Proposal:** Students will research, iterate, develop, present ideas for a final project. Proposals must support course outcomes. Proposals begin with a series of drawings starting with thumbnail sketches exploring options. Proposals are both visual and verbal. Demonstrate the evolution of your assignment and ways you might derive a highly finished drawing from it. What are the assignments parameters? Are there historical drawings which relate to your assignment? What media or techniques will you use? The final drawing in the sequence should be of significant effort and quality, on a full-size sheet of 100% cotton watercolor paper, unless the approved proposal indicates otherwise.

Week 14: Continue to develop and revise final approved final project. (Remember, other revisions, portfolio reviews, or grades from prior assignments must be determined 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. This is the totality of all drawings completed for the course. I.e., 72 sheets of paper.

Week 16: **Final Critique and Presentation of Final Project:** Students will collaborate to hang exhibition in COM Gallery on Last Class Day. Students will verbally present their final projects and critique the works of their peers. No work will be conducted on Critique Day. Students may hang their last drawing in the sequence with their other drawings from the proposal if it improves their presentation narrative.

Institutional Policies and Guidelines updated Fall 2025:

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_2024-2025_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, Student Accessibility Services Coordinator

Phone: 409-933-8919 Email: AccessibilityServices@com.edu

Location: COM Doyle Family Administration Building, 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 26. The last date to withdraw from the 16-week session is April 21. The last date to withdraw for the 2nd 8-week session is April 30.

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.

Nondiscrimination Statement:

The College District prohibits discrimination, including harassment, against any individual on the basis of race, color, religion, national origin, age, veteran status, disability, sex, sexual orientation, gender (including gender identity and gender expression), or any other basis prohibited by law. Retaliation against anyone involved in the complaint process is a violation of College District policy.

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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. COM has lockers available)

Optional:

Baby wipes for removing charcoal from hands.

Various 140lb cotton papers (rag paper), or Bristol, or gray toned papers

Colored pencils

I-pad with Procreate etc.

Watercolors

Dip pens

Crayola crayons

Colored markers

Golden Glazing Liquid Satin + white gesso + rag paper

COM will provide drawing boards, clips, charcoals, tape, and cardboard sheets to make portfolios.