



DRAWING I

Fall 2021 beginning 8/24 and ending 12/9
Tuesdays and Thursdays, 930am – 12:20pm, Fine Arts Building, Rooms 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. If you cannot reach me for some emergency, contact our Program Assistant at 409 933 8348.

Textbook and supplies: 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 indicated on the supply sheet, 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.

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 at 409 933 8348.

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

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.

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
- 3: Utilize varied materials and techniques 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 drawing to design, art history, and contemporary artistic production.

Determination of Course Grade/Detailed Grading Formula:

- + Other than the first week of class, students will receive a single letter grade for each week of the 16-week semester = 15 grades. Weekly grades will relate to projects, assignments, stages of completion, preparation, and studio participation.
- + Students are expected to minimally invest 6 hours a week of studio lab time to the course.
- + If students are ill, or must quarantine, project requirements will still need to be met. Quarantining students will need to be able to photograph their work and send to the class and instructor via COM email. It is the student's responsibility to make arrangements with the instructor in case of illness, quarantine, or other valid reasons not to be in class. Without professional communication, absences may negatively affect weekly grades
- + Students are expected to track and average their weekly grades. For example, the average of an A and an F is two C's.
- + Additional studio time/homework may be needed to achieve higher project grades. 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 weekly grade.
- + Some assignments may require research 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 weekly 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
- + Drawings demonstrate strong line variation, tonal variation, and stylistic consistency.

"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 dis-unified 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” = Insignificant effort

“F” = Artwork is unattempted or missing

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 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
- + Step back frequently & put your art up on the wall
- + 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 developing complex ideas.
 - + Frequently look at peer art and reproductions to borrow ideas.
- + Question entrenched habits (don't stay in the same place, think of imaging as game design)
- + 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

Extra Credit:

Additional high-quality drawings, museum visits, group 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 instructor:

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

Week 2: Gesture Drawing: Drawing at the speed of thought. Working from light to dark. Maximal flexibility. A line can be a question or an answer. Using marks to create variety, value gradients, and edges in ink, charcoal, and graphite. Discuss parameters for visual journal.

Week 3: Contour vs. outlines, cross-contour, blind contour. Drawing spherical subjects with cross contour.

Week 4: Using ideal light to create the illusion of volume. Simple still-life with spheroids indicating form shadow, cast shadow, shadow cores, reflected light, and highlights. 3 drawings = 1 ink, 1 graphite, 1 charcoal drawing.

Week 5: Art about art. Drawings of paintings, drawings of drawings, using relational lines to show the relationships between forms.

Week 6: Drawing space. Still-life design showing overlapping subjects, using value gradients to bend forms and create atmospheric perspective.

Week 7: Critique and refine projects

Week 8: Using 'cartoons' to transfer data from photography for portraiture. Graphite.

Week 9: Create high-contrast portrait using only black and white shapes like a woodcut. Mid-tones are created by mixing white and black shapes. Ink. These can be small drawings.

Week 10: Botanical studies, various media. Use plant anatomy as overlapping shapes and compositional rhythms.

Week 11: Drawing interior spaces using 1-point perspective. Graphite.

Week 12: Drawing rectangular forms using 2-point and 3-point perspective. Graphite.

Week 13: Final project proposal: Students will research, iterate, develop, present and critique ideas for a final project. Proposals must support course outcomes.

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 = 48 sheets pass/fail

Week 16: Final critique and oral 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.

Artwork

Respect the artwork of self and others. Unless otherwise specified by the student (e-mail), the department may photograph students and display student artwork in exhibitions or wall spaces. On the back of artwork always put Name, Year, Semester, Title and Contact Info. It is the student's responsibility to maintain the integrity of works and supplies. Remove artwork and supplies at the end of the semester. Participation in student exhibitions may be considered for extra credit.

Attendance: Due to Covid-19 the instructor will not penalize students who may feel ill or need to quarantine, however, projects will still need to be completed to receive a grade in the course. Students are expected to be on-time and exhibit professional behavior, including communicating with the instructor about absences.

Academic Dishonesty: Academic dishonesty such as cheating is an extremely serious offense and may result in:

- 1: a grade of F on that exam/paper/project and/or
- 2: the student may be referred to the Office of Student Conduct for the appropriate discipline action and/or
- 3: reduction of the final course grade or
- 4: the instructor may withdraw the student from the class

Plagiarism is using someone else's words or ideas and claiming them as your own. Plagiarism includes paraphrasing someone else's words without giving citation, such as copying directly from a website and pasting it into your paper without quotation marks. Phrases like, "according to Wikipedia" with quotes are ok. This is an art survey class. This class is not about writing academic papers. Student reports and website links are intended as a tool to contextualize concepts and make connections between ideas.

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

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.

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 to 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.

Phones: Students are expected to be able to access internet images and other information relating to the course. Devices must be used professionally. The instructor believes Wikipedia is one of the greatest learning tools ever invented. No photos of models are allowed.

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 is March 3rd for the 1st 8-week session, April 26 for the 16-week session, and May 5th for the 2nd 8-week session.

F_N Grading: The F_N grade is issued in cases of *failure due to a lack of attendance*, as determined by the instructor. The F_N 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 F_N grade is at the discretion of the instructor. The last date of attendance should be documented for submission of an F_N 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.

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

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)