



DRAWING II

Fall 2025

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

Instructor Info: Mark Greenwalt, mgreenwalt@com.edu

Communicating with your instructor: ALL electronic communication with the instructor must be through your COM email. Due to FERPA restrictions, faculty cannot share any information about performance in the class through other electronic means. Make sure you have access to your COM email.

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 Tuesdays 1:30 – 4:30pm, 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: 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.

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 Fall 2025:

Students will receive a weekly grade indicating participation in the class and artmaking demonstrating understanding of assignments = 16 grades of equal value.

Weekly Grades will consider a variety of factors such as the examples below:

F = Student did not attend either class. Did not communicate with instructor ways to mitigate absences.

D = Student missed a class. Art production is insignificant. Did not communicate with instructor ways to mitigate absences. Artwork is poorly unified, varied or understood as part of an assignment.

C = Student missed a class or was tardy. Artworks weakly attempts understanding concepts or revising ideas. Student avoids critical dialogue. Supplies are poorly managed. Design strategies are inflexible. Artwork overlooks defects in unity, purpose, or expression.

B = Student is an asset to the collaborative, hands-on, studio learning environment. Demonstrates creative thinking through iterative design habits and attempts critical dialogue. Demonstrates disciplined use of materials and resources. Artwork is **good**, with a significant understanding of assignment parameters.

A = Student is an asset to the collaborative, hands-on, studio learning environment. Demonstrates creative thinking through iterative design habits and applies critical dialogue to problems. Demonstrates disciplined use of materials and resources. Consistently researches ideas as a way of seeking out new strategies, possibilities, varieties, expressions, and experimentations.

Artwork is **excellent** with a solid understanding of assignment parameters.

Artwork is unified, relating the parts to the whole as the whole is related to the parts. Artwork balances stylistic consistency with variety and balances Apollonian with Dionysian qualities, logic with intuition, form with expression, deliberation with speed. Consideration will also be given to self-motivated experimentation with materials or processes, relevant modification of assignment parameters, museum/gallery visits, or visual journaling. Students demonstrate the cultural and historical aspects of artmaking.

Other points related to grading:

- + Students are expected to minimally invest 6 hours a week of studio time in the course.
- + Students are expected to model professionalism by recording and understanding project parameters. Notes should ideally be a combination of words and images. Students are advised to keep a visual journal (sketchbook) relating to the course.
- + Other than the final project/critique all assignments must be resolved before the last two weeks of class.
- + Maintaining supplies is a weekly assignment. Lack of supplies/preparation/management may result in the reduction of weekly 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.
- + 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 the Final Critique Day.

+ 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, COM Symposium, or COM library for example.

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 weekly grades. 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:

<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
- + Design iteratively

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

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

Daily Journal: Students will maintain a sketchbook/journal for the course. Each day when there is a model, Drawing II students will practice gesture drawings for the first 20 - 30 minutes of class time.

Drawing II students may also consider life-drawing opportunities when designing their projects.

For example: Make drawings contextualizing human figures within a studio space drawn from various perspectives.

Or make a life-drawings from a long pose and reconfigure the lighting using AI. Make a physical drawing based on one of the AI iterations.

Or use rag paper and a big brush and acrylics to block out an abstracted life drawing composition using blocks of color and value. Add a detailed graphite layer on top of the painted layer. Pop the highlights with acrylics.

Propose Project #1:

Students will collaborate with the instructor and peers to develop project proposals iteratively, considering possible variations, versions, and explorations. Professional artists are expected to produce a cohesive series of works for exhibitions. Students will demonstrate the evolution of assignments and parameters. Unless projects specify otherwise (such as making a mural or drawing on plywood with a caulking gun) the final iteration will be on a full sheet of 140 lb. rag paper or Bristol.

Project Ideas should explore possibilities iteratively through thumbnail 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

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

At least one project must emphasize analytical drawing from observation.

Week 3: Develop Project #1

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

Week 5: **Propose Project #2**

Week 6: Develop Project #2

Week 7: Refine project #2

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

Week 9: **Propose Project #3**

Week 10: Develop Project #3

Week 11: Refine project #3

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

Week 13: **Propose Project #4**

Week 14: Develop Project #4

Week 15: Refine project #4:

Week 16: Final Crit: Present project #4 for Final Crit: No work will be conducted on last day of class (critique day). Students will work as a team to install an exhibition of their works in the COM gallery.

<https://terrybarrettosu.com/wp-content/uploads/2017/08/Barrett-1994-Principles-for-Interpreting-Art.pdf>

For all projects, identify how your projects relate to the interpretive and aesthetic categories 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://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 is often 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 16th century allegorical figure representing "Fame" by Luca Cambiaso.

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

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.

Content Information: This is a college level course. Many textbooks, art periodicals and original artworks in the COM art studios, public libraries, websites, and museums, depict nude figures, cadavers, anatomical structures, as well as contemporary and historical artifacts depicting content referencing sexuality, biology, propaganda, violent imagery, religious iconography, ambiguities, symbolisms, or other cultural contents, forms, and subjects that some viewers may find offensive 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=T0EUL_tS1_I

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

Academic Dishonesty Fall 2025: Disciplinary actions will be taken for students who exhibit disorderly conduct, cheat on exams, submit plagiarized work (see below), or are involved in collusion (helping others cheat or plagiarize) as defined in the Student Handbook under the heading, "Discipline and Penalties." The maximum penalty imposed for violations will be an F in the course. The student will also be referred to the Dean of Students for further disciplinary action. Please read through the "Standards of Student Conduct" in the Student Handbook for a more complete discussion of these issues and your rights and responsibilities.

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))

Institutional Policies and Guidelines 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/student-handbook.html> *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 accommodation(s) 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 October 1. The last date to withdraw from the 16-week session is November 14. The last date to withdraw for the 2nd 8-week session is November 25.

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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Supplies for Drawing II must support your assignments parameters that you have designed and iterated. Thus, you may not be able to predict needs at the beginning of the semester. Below is a basic list from Drawing I and Life Drawing:

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, .005

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

Steel nib dip pens

Crayola or conte crayons

Colored markers

Golden Glazing Liquid Satin + white gesso + rag paper

COM will provide drawing boards, clips, spray fix, charcoals, graphite, 2 pens, tape, some rag papers, 1 drawing pad, Golden Glazing Liquid Satin, gesso, brushes, and cardboard sheets to make portfolios. Your personal supplies are customizable. Discuss additional/alternative supplies with the instructor. Drawing media should support variety and flexibility.

