



LIFE DRAWING

Fall 2025

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

Instructor Info: Mark Greenwalt, mgreenwalt@com.edu

If you can draw humans, you can draw anything!

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 1:30am – 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:

Life Drawing is a studio art course that introduces the analytical study of the human form and the figure's potential for compositional and expressive use in drawing.

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.

Students will focus on drawing the human figure, working from imagination (synthesis), from the skeleton, and from nude and draped models consistent with traditions and practices going back to the Renaissance.

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 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
- + Iterate designs

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 the human figure through the use of accurate and sensitive observation.	Critical and Creative Thinking	Portfolio
2. Articulate the relationship between aesthetics and anatomy.		Works demonstrating visual balance and the attachment of aesthetics to anatomical forms such as boney landmarks, major masses, and muscular rhythms
3. Generate drawings that demonstrate descriptive, expressive, and conceptual approaches using varied materials and techniques within assigned parameters.	Social Responsibility	Portfolio demonstrating ethical commitment to collaborative learning.
4. Relate their drawings to historical and contemporary developments in the field		Master study
5. Analyze and critique drawings verbally and/or in writing.	Communication Skills	Final Crit/Portfolio review
6. Demonstrate an appropriate level of professional practice, including safety, craft, and presentation.	Teamwork	Final Crit, collaborating with peers to install an exhibition

Learning Outcomes Upon successful completion of this course, students will: 1. Describe the human figure using accurate and sensitive observation. 2. Articulate the relationship between aesthetics and anatomy. 3. Generate drawings that demonstrate descriptive, expressive, and conceptual approaches using varied materials and techniques within assigned parameters. 4. Relate their drawings to historical and contemporary developments in the field. 5. Analyze and critique drawings verbally and/or in writing. 6. Demonstrate an appropriate level of professional practice, including safety, craft, and presentation.

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

Assignments are in **bold**. All assignments have equal value: 16 assignments total.

All assignments, other than for the Final Critique, must be graded before week 15.

Week 1: Introductions, syllabus review, supply acquisition. Introduction to the human skeleton. Students will learn the major bones, basic anatomical terminology, and the bony landmarks (where bones meet the skin)

Introduction to the **Visual Journal**: This grade is for the quantitative totality of figurative drawings/life drawings produced over the semester. Small and large drawings in various media incorporating a variety of life drawing strategies = 72 sheets of drawings = pass/fail

Students are expected to utilize living models when available.

Students will explore ‘animating’ stick figures via expressive linework, enveloping, relational lines (aka perceptual grids), contrapposto, long spinal rhythms, axial directions, lines of action, cross contour, cubing and tubing limbs articulated onto the 3 major anatomical masses: **20 analytical gesture drawings of figures doing things**: using line and value expressively. These figures will be arranged within various sheets so that all areas of the drawing are incorporated into unified and balanced compositions. Some of the figures will be done as homework.

These analytical figures can be based on photography such as Sketch Daily:

<http://reference.sketchdaily.net/>

Classroom Models:

Historic figurative paintings and drawings such as

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

Or Hellenistic or Baroque sculptures: See Giacometti’s drawing of “Laocoon and His Sons” below:



Note the emphasis on movement, line variation, and expressive flexibility in examples below:



A good definition of gesture drawing can be found in the current Wikipedia definition for divergent thinking. Designers and other creatives toggle between divergent and convergent thinking as part of a 'creative process'.

Divergent thinking is a thought process or method 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.

https://en.wikipedia.org/wiki/Divergent_thinking#:~:text=Divergent%20thinking%20is%20a%20thought,in%20an%20emergent%20cognitive%20fashion.

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

[https://en.wikipedia.org/wiki/Ideation_\(creative_process\)](https://en.wikipedia.org/wiki/Ideation_(creative_process))

https://en.wikipedia.org/wiki/Creativity#Dialectical_theory_of_creativity

<https://higherinquietude.wordpress.com/2014/07/23/disegno-i-jacopo-pontormo/pontormo-two-standing-women-after-1530-staaliche-graphische-sammlung-munich/>

<https://www.moma.org/collection/works/60986>

<https://www.artic.edu/artworks/82015/cover-for-les-courtes-joies>

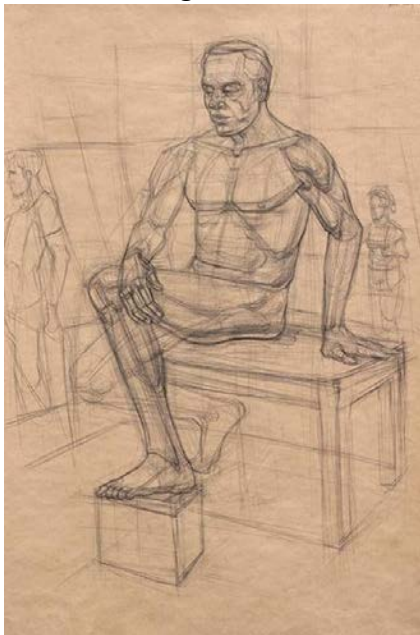
Week 2:

Drawing the figure from the inside out:

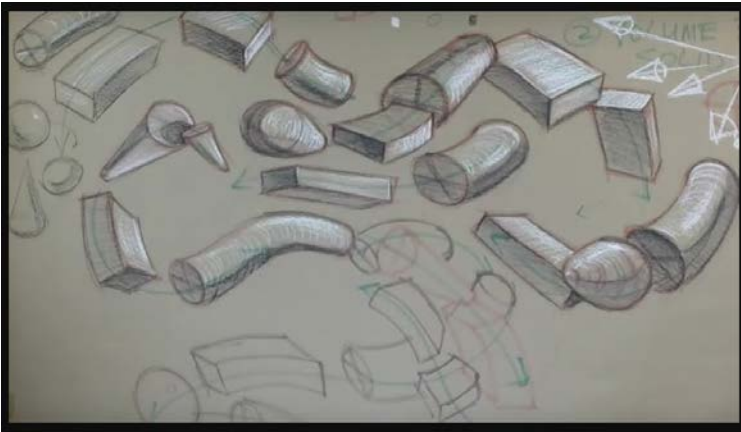
Students will draw the skeleton in seated poses and label the bones. For the bone quiz, students may refer to their drawings.

Introduction to boney landmarks: Students will collaborate to memorize names of major bones and landmarks in preparation for midterm quiz.

Introduction to the living model: students will develop expressive gesture drawings which record what the model is doing. Students will make **life drawings using perceptual grids**.

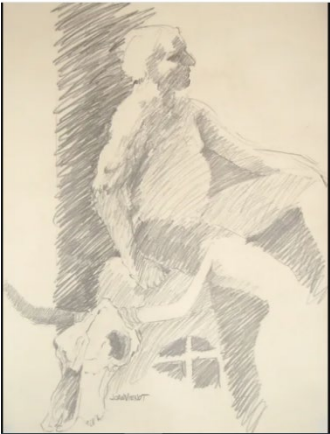


Homework: with graphite, draw a series of **synthetic biomorphs**, squishy cubes, tubular structures, and conic masses, using ideal lighting/gradients, converting lines to edges. Such volumes will be used as modules (like Lego) to build figures.



Week 3:

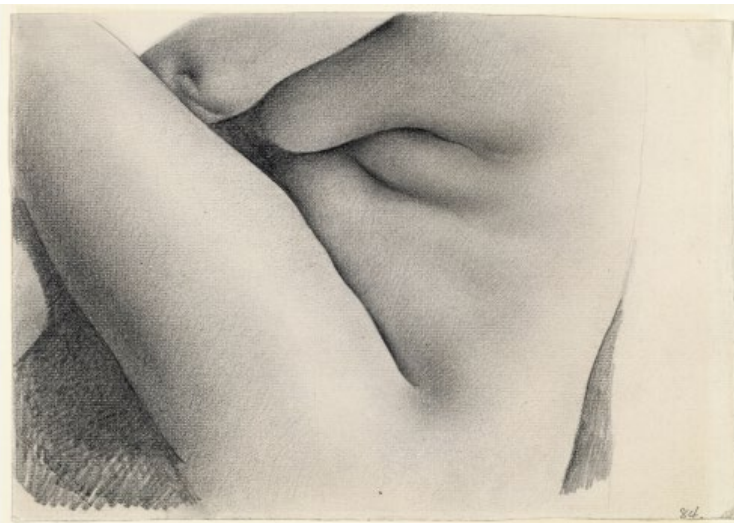
Negative shape study: Use negative shape elements as compositional devices connecting the figure to the frame: Draw figures based on drawing shapes which are not part of the figure:



Note about erasing: In drawing, the term 'erase' has nothing to do with correcting mistakes but rather is a tool for ghosting and working reductively and flexibly. Erasing is also key to sustaining open gestural design. Erasers also manipulate dry media expressively to form gradients and soften edges. The British prefer the term 'rubber' which is better since erasing implies getting rid of something.

Drawing is a way of arranging dust on paper to find an image!

Week 4: Reducing negative shape via cropping: make 1 large life drawing emphasizing line and another emphasizing value: Note negative and positive shape are connected via 'passage'. (rhymes with 'massage')



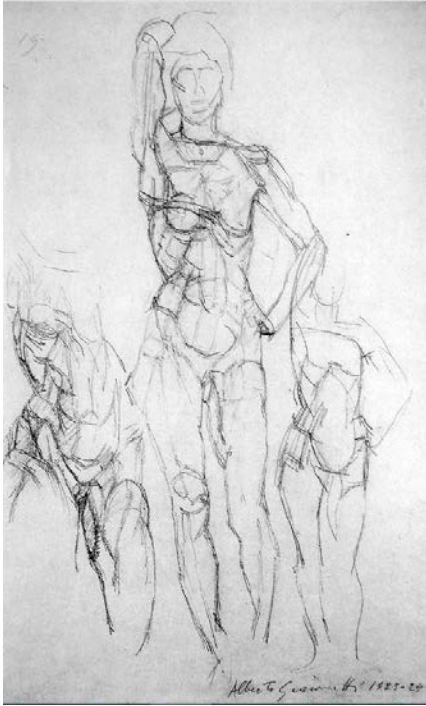
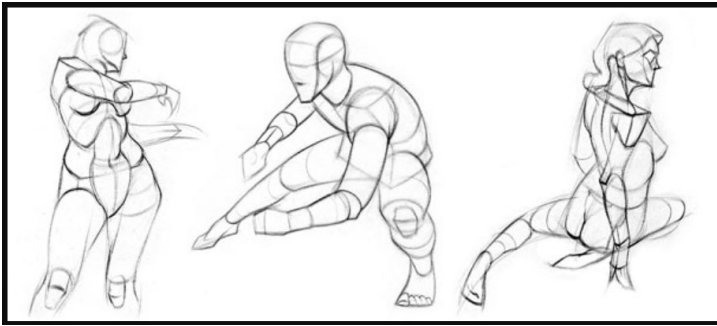
BTW, The image on the right is of a graphite drawing by Charles Sheeler. Sheeler was both a photographer and someone who painted and drew the things around him in the mid 20th century. Was Sheeler drawing a living person or was he drawing another piece of paper imprinted with a photographic exposure? Is this really a life drawing or rather a dazzling memetic interpretation of another work of art executed in a different medium?

Historically, great figurative art provokes emotions and thoughts. But who is doing the provoking and how are they doing it? Is part of the creative process also subconscious? Is reality and realism really the same thing?

In the black line-drawing of a torso on the left above, the fluidity of the line evokes momentary events, like the sound of inky brushwork on paper. The figure only seems alive because of this expressive 'line quality'. Without it, the drawing would turn into a simple map or diagram. Thus, the artist or critic might see the reality of black lines on white paper, fully knowing 'the woman' is only a fictive pictorial construct. Compare with pareidolia. No persons are there. Figurative art is always abstract, i.e., simplified, translated, and reinterpreted.

Thus, when we critique form, we view the image as arrangements of shapes and edges using materials in some way. The visual elements are real, the 'woman' is not. Note the arcing centerline of the 'abdomen' in this dynamic, asymmetric, and foreshortened composition. Note the horseshoe shaped plane-change of the 'jaw' and how the sinuous black line is continuous with the 'hair' and the 'breast' while also describing an 'ear' along the way. Our minds see many things, but effective drawings are only one thing. In making one black form that unites the image, the line's expressive movement describes multiple subjects along the way. Once we see the pictorial codes, structures, and patterns, we can control them, but only as much as we can control a horse or a dog.

Week 4: Contour and planar analysis line drawings: 1 blind contour of model + 1 analytical cross-contour of model + one planar drawing of model = 3 drawings:



Week 5: Analysis of ideal light applied to figures emphasizing volume, mood, and context.

Students may also use e-tablets to build light sources with glazes and scumbles.

Note that while Daumier's lighting and composition alternating dark and light values, is theatrically beautiful, the subject matter is terribly repugnant.



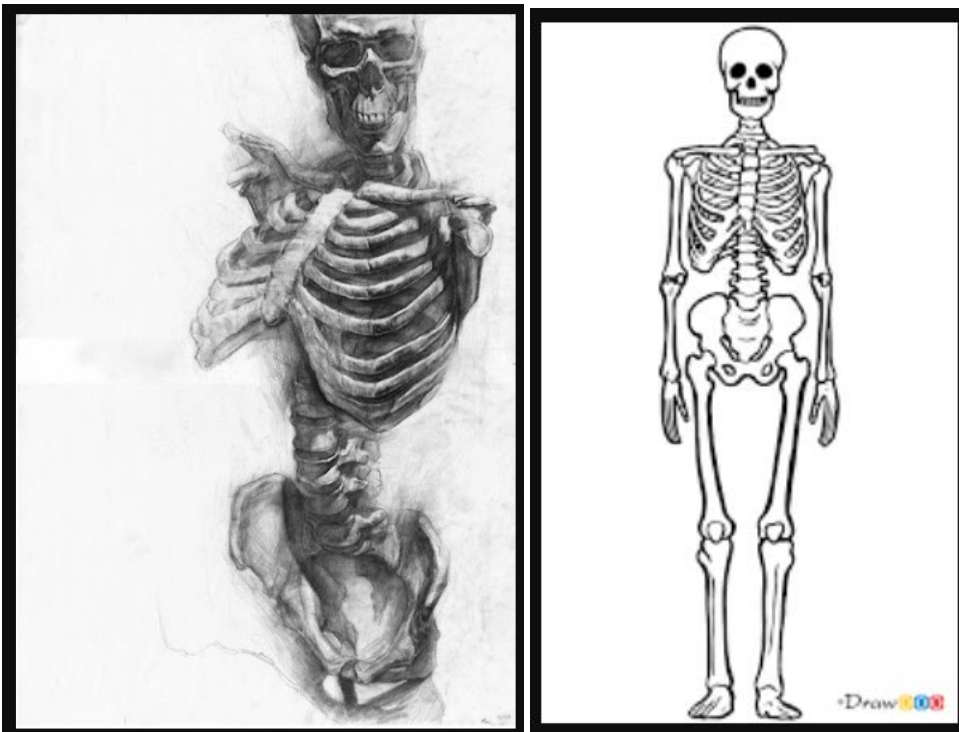
Week 6: Models in perspective spaces. Using the model in support of compositional dynamics, including cropping, asymmetry, and spatial context (foreground, mid-ground, and background using overlapping and linear perspective): Make the model small so that the surrounding space becomes large.





Week 7: Anatomy of the head demo: **On small sheets, survey a variety of faces via photographs using graphite and ink from photographs = 10 faces**

Week 8: **Bone quiz: 'Open note' based on skeleton studies.** Note the aesthetic difference between informational drawing vs expressionistic drawing. The drawing on the left is about the skeleton AND the person who is drawing the skeleton. The drawing on the right is only about the skeleton.



Schedule portfolio reviews!

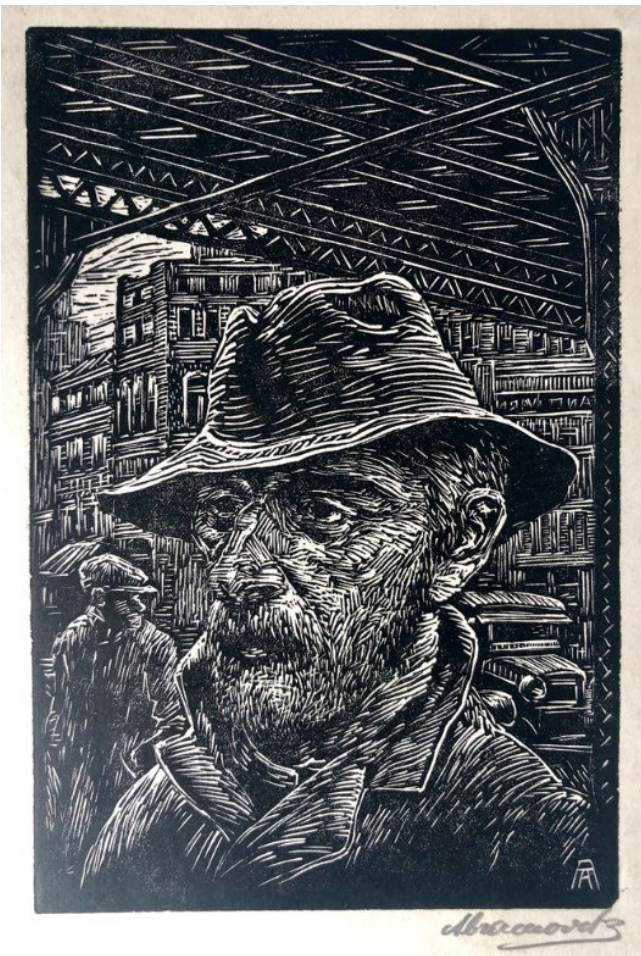
Week 9: Homework: **Reinterpreting figures within cinematic perspective spaces from film-grab.com**
<https://film-grab.com/>

Week 10: Homework: **3 hand studies (minimum) on single sheet:**



Week 11: Design a highly finished life-drawing on full sheets of rag paper in support of course learning outcomes for final critique. Graphite fixed with Golden Satin Glazing Liquid edited with white gesso.

Week 12: Design a highly finished life-drawing on rag paper for final critique in ink, interdigitating 50% black shapes and 50% white shapes like a woodcut print.



Week 13: Design 3 large, highly finished life-drawings for final critique.

Week 14: Complete all assignments.

No Late work after week 14!

Week 15: Finish drawings for Final crit.

Week 16: **Present completed life drawings for final critique:** Collaborate with other students to hang drawings in the COM Gallery for group critique: No work will be conducted on the last day of class.

Figurative Art:

Figurative art has a profound legacy. Seeing objects like *Lowenmensch* (or Lowenfrau) from the upper-paleolithic indicates something familiar about our humanity. Though any ritual or narrative meaning is lost to us, the Lion Man's anthropomorphism is clearly symbolic.

<https://en.wikipedia.org/wiki/Lion-man>

While life drawing courses typically emphasize rational mapping of the human form, it is important to remember that much of the vast history of figurative art served expressive and symbolic functions distinct from logical, anatomical portrayals of the body.

Aesthetic and Interpretive Categories applied to Figures: Aesthetics is an area of philosophy that asks, "Why do we like what we like" While anesthesia numbs the senses, it is aesthetics that awaken us. All figurative 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.

All students are expected to visually demonstrate knowledge related to the following terms:

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, injustice, or 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.

<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 figures 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>

[https://en.wikipedia.org/wiki/Formalism_\(art\)](https://en.wikipedia.org/wiki/Formalism_(art))

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*.

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=6uEkq3IBIf0>

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 will 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:

Life Drawing & 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 stomps

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, tape, some rag papers, 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.