



## *LIFE DRAWING*

Spring 2024

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

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

“All art is a work in progress. It’s helpful to see the piece we’re working on as an experiment. One in which we can’t predict the outcome. Whatever the result, we will receive useful information that will benefit the next experiment. If you start from the position that there is no right or wrong, no good or bad, and creativity is just free play with no rules, it’s easier to submerge yourself joyfully in the process of making things. We’re not playing to win, we’re playing to play. And ultimately, playing is fun. Perfectionism gets in the way of fun. A more skillful goal might be to find comfort in the process. To make and put out successive works with ease.”

— Rick Rubin, *The Creative Act: A Way of Being*

**Communicating with your instructor:** ALL electronic communication with the instructor must be through your COM email. Due to FERPA restrictions, faculty cannot share any information about performance in the class through other electronic means. Make sure you have access to your COM email. You may also contact our Program Assistant **Connie** at 409 933 8943.

**Student Hours (aka office hours):** Students may email me any time and I will respond within 24 hours inshallah, maybe longer on weekends, but usually I respond much sooner.

Office hours are in Room FAB 132, Monday – Thursday, 8:22am – 9:30am, and Fridays 10am – 1pm, or by appointment:

**Required Textbook:** No text is required; however, materials appropriate to assignments are required. Students are advised to discuss any problems regarding supply acquisition with the instructor.

**Supplies:** Students must have the minimum supplies, however, supplies also depend on project specifics and work habits. Lack of supplies may negatively impact project grades. Additional experimentation with materials may count as extra credit at the discretion of the instructor. Some assignments may be created or reworked digitally. Discuss any problems with supply acquisition with your instructor.

### **Course Description:**

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.

Student 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

**Determination of Course Grade/Detailed Grading Formula:**

All assignments have equal value.

Grades will be recorded via portfolio reviews initiated by the student.

Prior to week 15, students may revise assignments for a higher grade.

- + Students are expected to minimally invest 6 hours a week of studio lab time to the course.
- + Students are expected to track and average their project grades. For example, the average of an A and an F is two C's. Students may also revise projects prior to the last 2 weeks of class.
- + Students are expected to model professionalism by recording and understanding project parameters.
- + Other than the final project/critique all assignment grades must be resolved before the last two weeks of class.
- + Maintaining supplies is an ongoing homework assignment. Lack of supplies/preparation may result in the reduction of a grade.
- + To achieve excellence, some assignments will require additional studio time outside of class. Excellence is expected of all visual art majors.
- + Students may propose modifications to assignments in support of course objectives within a collaborative learning environment.
- + The instructor may consider extra credit for students who significantly contribute to an inquisitive and collaborative learning environment, participate in external exhibitions, or conduct relevant research at the MFAH, Menil Collection, or COM library for example.
- + Students are expected to develop skills related to the language of 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 typically 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 the 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.

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

Assignments are in **bold**. All assignments have equal value: 16 assignments. All assignments, other than for the Final Critique, must be graded before week 15.

Week 1: Introductions, syllabus review, supply acquisition.

**Make 2 non-representational curvilinear drawings** (one in graphite and the other in ink): emphasizing rhythmic transitions from lines to shapes, making white lines with black ink, and using gradients to convert lines to edges.

Integrating dualistic ideas: Figurative art as expression vs objective depictions of the figure: Analysis vs Synthesis: Apollonian vs Dionysian: [https://en.wikipedia.org/wiki/Apollonian\\_and\\_Dionysian](https://en.wikipedia.org/wiki/Apollonian_and_Dionysian)

Using media as an agent of expression. Using media flexibly in support of 'animation', from Latin "the bestowing of life". Related to the Greek word psyche.

[https://en.wikipedia.org/wiki/Psyche\\_\(psychology\)#Ancient\\_psychology](https://en.wikipedia.org/wiki/Psyche_(psychology)#Ancient_psychology)

Introduction to the skeleton: intro to names of bones.

Introduction to **Visual Journal**: This grade is for the quantitative totality of figurative drawings produced over the semester. 72 sheets of drawings = pass/fail

Week 2: Animating stick figures via contrapposto, long spinal rhythms, and the 3 anatomical masses. **30 figures doing things** using line and value expressively and flexibly.

Research "Google Arts and Culture, Drawings":

<https://artsandculture.google.com/entity/drawing/m02csf?hl=en>

- 1: Identify examples of figures that are highly expressive, using visual elements like line, shape, color, value, and texture in ways that are emotive and subjective.
- 2: Identify figures that derive from an objective, rational analysis of human subjects.

**Gesture Drawings:** Each class period, students will participate in brief gesture drawing exercises analyzing the figure within a perspective space; using ink, charcoal (or conte crayon) and graphite to create 10 excellent gesture drawings.

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/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/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://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 3:

**Negative shape study:** Draw figures based on drawing that which is not part of a figure:

Plus:

**Driving all the Horses at Once:** 3 drawings: Analyzing nudes via enveloping, long-line rhythms, axial directions, major masses, tubes, and cubes, and relational lines (perceptual grid) to establish proportions. Introduce boney landmarks.

<https://www.youtube.com/watch?v=SegyF0jK0LI>

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. Erasing is also a way to manipulate dry media expressively, build gradients, and soften edges. The British prefer the term 'rubber' which is better since 'erasing' implies getting rid of something.

**Week 4: Contour drawings:** 1 blind contour + 1 analytical cross-contour + 1 stuffed animal/toy figure design using cross-contour: contour vs. outlines: Using contour to enhance volume, and overlapping, and as shorthand to describe organic shapes. See foreshortening:

[https://en.wikipedia.org/wiki/Perspective\\_\(graphical\)#Foreshortening](https://en.wikipedia.org/wiki/Perspective_(graphical)#Foreshortening)

[https://en.wikipedia.org/wiki/Lamentation\\_of\\_Christ\\_\(Mantegna\)](https://en.wikipedia.org/wiki/Lamentation_of_Christ_(Mantegna))

**Week 5: Analysis of ideal light** applied to puffy figures emphasizing volume and mood:

<https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/realism/a/daumier-rue-transnonain>

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

**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)

Plus:

**Master studies: art about art:** 6 drawings. Analyze and reinterpret historic figurative compositions that layer shapes to create a foreground, midground, and background. Be able to discuss the iconology of the masterwork you are analyzing.

[https://en.wikipedia.org/wiki/Johannes\\_Vermeer#/media/File:Johannes\\_Vermeer - The Geographer - Google Art Project.jpg](https://en.wikipedia.org/wiki/Johannes_Vermeer#/media/File:Johannes_Vermeer_-_The_Geographer_-_Google_Art_Project.jpg)

[https://en.wikipedia.org/wiki/William-Adolphe\\_Bouguereau#/media/File:William Adolphe Bouguereau The Holy Family.jpg](https://en.wikipedia.org/wiki/William-Adolphe_Bouguereau#/media/File:William_Adolphe_Bouguereau_The_Holy_Family.jpg)

[https://en.wikipedia.org/wiki/William-Adolphe\\_Bouguereau#/media/File:Bouguereau Nymphs and Satyr MMA cr.jpg](https://en.wikipedia.org/wiki/William-Adolphe_Bouguereau#/media/File:Bouguereau_Nymphs_and_Satyr_MMA_cr.jpg)

See Picasso interpretation of Ingres as an example of using ambiguous overlapping to generate a flatter, shallow-space composition. Note how shapes seem to exist on the picture plane:

<https://www.npr.org/2022/11/02/1131922622/picasso-ingres-face-to-face-norton-simon>

**Week 7: Anatomy of the head:** Synthetic heads and analytical and interpretive self-portrait. Students will make an ink drawing of the head and face intermixing black and white shapes similar to a woodcut.

[https://commons.wikimedia.org/wiki/File:Leonardo da vinci, Study on the proportions of head and eyes .jpg](https://commons.wikimedia.org/wiki/File:Leonardo_da_vinci,_Study_on_the_proportions_of_head_and_eyes.jpg)

**Week 8: Skeletal armatures for muscles.** Drawing the figure from the inside out. **Skeleton study and bone quiz**

<https://qph.fs.quoracdn.net/main-qimg-02b1d400f3f2c44b1390876168091e88.webp>

<https://www.youtube.com/watch?v=1UHLY8L7eSs>

## Schedule portfolio reviews!

**Week 9: Reinterpreting figures within cinematic perspective spaces.**

<https://film-grab.com/>

[https://en.wikipedia.org/wiki/Academic\\_art](https://en.wikipedia.org/wiki/Academic_art)

**Week 10: Develop figurative drawings and faces with a high degree of intentional distortion, exaggeration, and abstraction:**

[https://en.wikipedia.org/wiki/False\\_Face\\_Society](https://en.wikipedia.org/wiki/False_Face_Society)

[https://en.wikipedia.org/wiki/The\\_Weeping\\_Woman](https://en.wikipedia.org/wiki/The_Weeping_Woman)

<https://ebarnette15.files.wordpress.com/2012/09/archivekahlpinokepic-big.jpg>

<https://www.moma.org/collection/works/80012>

<https://www.metmuseum.org/art/collection/search/500425>

Week 11: The advantage of rag paper: **Extensively rework or redevelop a drawing from earlier in the semester**: Recycle weak drawings with fresh gestural overlays and new compositional ideas.

Week 12: Design highly finished life-drawings on full sheets of rag paper in support of course learning outcomes for final critique.

Week 13: Design highly finished life-drawings on full sheets of rag paper in support of course learning outcomes for final critique.

Week 14: Design highly finished life-drawings on full sheets of rag paper in support of course learning outcomes for final critique.

## No Late work after week 14!

Week 15: Finish drawings for Final crit.

Week 16: **Present 3 completed figure drawings for final critique**: At least one drawing must be an in-class life drawing. 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://en.wikipedia.org/wiki/Vitruvian_Man)

[https://frenchculture.org/sites/default/files/styles/max/public/minneapolis\\_temptation.jpg?itok=rbEQQJmZ](https://frenchculture.org/sites/default/files/styles/max/public/minneapolis_temptation.jpg?itok=rbEQQJmZ)

**Formalism:** Emphasizes design, abstraction, and composition arrangement. Lines, shapes, values, textures, and colors, volume/space relationships, or formal principles like balance and harmony are the primary subject matter. Highly abstracted 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>

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

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

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

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

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

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

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

## 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.

## 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:



**Attendance and Participation:**

A high degree of professionalism and engagement is expected of all “A” students and will be considered for extra credit. Do not come to class if you are unwell.

**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 top 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. Don't come to class feeling ill!

**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. Photos of peers are with their permission only.

**Academic Dishonesty:** Know the difference between creative appropriation and plagiarism. Academic dishonesty may result in a Final Grade of ‘F’ or being dropped from the class.

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

[https://en.wikipedia.org/wiki/Appropriation\\_\(art\)](https://en.wikipedia.org/wiki/Appropriation_(art))

**Student Concerns:** If you have any questions or concerns about any aspect of this course, please contact me using the contact information previously provided. If, after discussing your concern with me, you continue to have questions, please contact my Chair Paul Boyd at 409 933 8342, office FA-122, or [pboyd@com.edu](mailto:pboyd@com.edu)

Student 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

<b>Student Learner Outcome</b>	<b>Maps to Core Objective</b>	<b>Assessed via this Assignment</b>
1: Describe the human figure using accurate and sensitive observation	Critical and Creative Thinking	Portfolio
2: Articulate the relationship between aesthetics and anatomy		Skeleton Drawing
3: Generate drawings that demonstrate descriptive, expressive, and conceptual approaches using varied materials and techniques within assigned parameters	Communication Skills	Portfolio
4: Relate their drawings to historical and contemporary developments in the field	Social Responsibility	Master Studies: Art about Art and Film Still Analysis
5: Analyze and critique drawings verbally and/or in writing	Teamwork	Final Critique
6: Demonstrate an appropriate level of professional practice, including safety, craft, and presentation		Portfolio

## Institutional Policies and Guidelines

**Grade Appeal Process:** Concerns about the accuracy of grades should first be discussed with the instructor. A request for a change of grade is a formal request and must be made within six months of the grade assignment. Directions for filing an appeal can be found in the student handbook [https://www.com.edu/student-services/docs/Student\\_Handbook\\_2023-2024\\_v2.pdf](https://www.com.edu/student-services/docs/Student_Handbook_2023-2024_v2.pdf). *An appeal will not be considered because of general dissatisfaction with a grade, penalty, or outcome of a course. Disagreement with the instructor's professional judgment of the quality of the student's work and performance is also not an admissible basis for a grade appeal.*

**Academic Success & Support Services:** College of the Mainland is committed to providing students the necessary support and tools for success in their college careers. Support is offered through our Tutoring Services, Library, Counseling, and through Student Services. Please discuss any concerns with your faculty or an advisor.

**ADA Statement:** Any student with a documented disability needing academic accommodations is requested to contact Kimberly Lachney at 409-933-8919 or [klachney@com.edu](mailto:klachney@com.edu). The Office of Services for Students with Disabilities is located in the Student Success Center.

**Textbook Purchasing Statement:** A student attending College of the Mainland is not under any obligation to purchase a textbook from the college-affiliated bookstore. The same textbook may also be available from an independent retailer, including an online retailer.

**Withdrawal Policy:** Students may withdraw from this course for any reason prior to the last eligible day for a "W" grade. Before withdrawing students should speak with the instructor and consult an advisor. Students are permitted to withdraw only six times during their college career by state law. The last date to withdraw from the 1<sup>st</sup> 8-week session is February 28. The last date to withdraw from the 16-week session is April 22. The last date to withdraw for the 2<sup>nd</sup> 8-week session is May 1. The last date to withdraw for spring mini session is May 29.

**FN Grading:** The FN grade is issued in cases of *failure due to a lack of attendance*, as determined by the instructor. The FN grade may be issued for cases in which the student ceases or fails to attend class, submit assignments, or participate in required capacities, and for which the student has failed to withdraw. The issuing of the FN grade is at the discretion of the instructor. The last date of attendance should be documented for submission of an FN grade.

**Early Alert Program:** The Student Success Center at College of the Mainland has implemented an Early Alert Program because student success and retention are very important to us. I have been asked to refer students to the program throughout the semester if they are having difficulty completing assignments or have poor attendance. If you are referred to the Early Alert Program you will be contacted by someone in the Student Success Center who will schedule a meeting with you to see what assistance they can offer in order for you to meet your academic goals.

### Resources to Help with Stress:

If you are experiencing stress or anxiety about your daily living needs including food, housing or just feel you could benefit from free resources to help you through a difficult time, please click here <https://www.com.edu/community-resource-center/>. College of the Mainland has partnered with free community resources to help you stay on track with your schoolwork, by addressing life issues that get in the way of doing your best in school. All services are private and confidential. You may also contact the Dean of Students office at [deanofstudents@com.edu](mailto:deanofstudents@com.edu) or [communityresources@com.edu](mailto:communityresources@com.edu).

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## Life Drawing Supplies:

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”)

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

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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

Princeton “Snap” Synthetic Hair, short handled brush set, TAS #68780  
(or equivalent Real Value brushes)

1 bottle white gesso - TAS #15183 • Liquitex • 8 Oz.

1 Bottle Golden Acrylic Glazing Liquid Satin, Item #59277, 8 oz.

### Other Required supplies from grocery 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*)

One or two cotton tee-shirts for rags and brush holder

**Supplies may vary. Discuss additional/alternative supplies with the instructor. Drawing media should support variety and flexibility.**