



LIFE DRAWING

Spring 2022

Mondays and Wednesdays, 930am – 12:20pm, Fine Arts Building, Rooms 130

First and last class day: 1/18 – 5/13/2022

Instructor Info: Mark Greenwalt, mgreenwalt@com.edu

Communicating with your instructor: ALL electronic communication with the instructor must be through your COM email. Due to FERPA restrictions, faculty cannot share any information about performance in the class through other electronic means. Make sure you have access to your COM email. If you cannot reach me for some emergency, contact our Program Assistant at 409 933 8348.

Student Hours: Students may email me any time and I will respond within 24 hours inshallah, maybe longer on weekends, but usually I respond much sooner. If you cannot reach me for some emergency, contact our Program Assistant **Cindy** at 409 933 8348.

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

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.

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 weekly grades. For example, the average of an A and an F is two C's.
- + Students are expected to model professionalism by recording and understanding project parameters. Notes should be a combination of words and images.
- + 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.
- + Students are required to keep a visual journal (sketchbook) relating to the course. Completion of the journal will count as one of the project grades toward the end of the semester.

- + Students may propose modifications to assignments in support of course objectives and a collaborative learning environment.
- + The instructor may consider extra credit for students who significantly contribute to an inquisitive and collaborative learning environment, participate in external exhibitions, or conduct relevant research at the MFAH or Menil Collection for example.
- + Students are expected to develop skills related to the language of art. Other than the final project, students may rework or re-do projects prior to week 15. The Final Critique is conducted on the last class day. No artwork production will be conducted on Critique day.

Grading Rubric for Visual Images:

“A”: = Superior achievement = Excellent

- + Artwork is formally harmonious and varied
- + Artwork unifies form, subject matter, and content
- + Artwork addresses expressive considerations
- + Artwork is original, inquisitive, and self-motivated
- + Artwork supports ideas about process and creative behaviors
- + Artwork is appropriately crafted and presented
- + Artwork demonstrates investment in time, materials, and effort
- + Assignment parameters are followed

“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 unattempted 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 present at the COM academic symposium in support of course objectives will receive extra credit:

The GCIC Academic Symposium: COM's GCIC Academic Symposium is an opportunity for students to showcase their best academic and creative projects. Because faculty know the value of this event, we are especially motivated to help you gain knowledge concerning it. Speak with me if you'd like to learn more and/or visit: <http://www.com.edu/symposium>. Participation in the symposium helps develop your professional skills, widens your professional networks, and should be noted on your resume. This year, the symposium is Friday, April 1, 2022. The abstract submission deadline is Friday, Feb. 25, 2022, at 11:59 pm.

Attendance and Participation:

A high degree of professionalism and engagement is expected of all students and may be considered for extra credit. The instructor may reduce a student's final grade in response to a 3rd absence or multiple instances of lateness or leaving class early.

Creative Behaviors:

The Instructor places a high degree of emphasis on creative processes that may or may not result in a qualitative product. While luck is a factor in achieving qualitative success, **effort** and **intellectual risk** is the typical driving force behind superior achievement. Along with any given project, the instructor will also give consideration to **creative strategies and behaviors** such as: Flexibility, adaptability, resistance to premature closure, willingness to take intellectual risks, iterative prototyping, willingness to revise work in response to critical analysis, an ability to synthesize diverse ideas into a unified whole, inquisitive exploration of ideas, self-awareness in forming a personal esthetic, willingness to edit or abandon ideas in favor of other directions, originality, innovation, intrinsic motivation, willingness to suspend judgment, and an ability to identify and exploit the intellectual and physical resources at hand. In many ways, creativity may be summed up by an awareness of the many choices inherent within a process of making something new.

Given the effort and risk involved in creative attempts to transcend the mediocre and the predictable, the **instructor may guarantee a "B" or higher** on projects in exchange for student demonstration of these creative behaviors.

Consideration will also be given to students with limited prior experience in image manipulation and visual literacy. **Dynamic progress and flexibility 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. Question habits.
- + Step back frequently, put your art up on the wall, and photograph your work for evaluation purposes
- + Break away from problems and return with fresh eyes.
- + Frequently invite criticism from peers and instructors. Practice forming arguments.
- + Work fast and make mistakes in developmental stages. Develop images at the speed of thought.
- + Become comfortable with ambiguity, confusion, and indeterminacy when visualizing.

- + Frequently look at peer art and reproductions to borrow ideas.
- + Think of imaging as game design, identifying parameters as rules (constants) and variables
- + Expand vocabulary via critical analysis
- + Get frequent critiques from peers and instructors – learn the names of your classmates
- + Find mentors and collaborators – form study groups
- + Read

Student Concerns: If you have any questions or concerns about any aspect of this course, please contact me using the contact information previously provided. If, after discussing your concern with me, you continue to have questions, please contact my Chair Paul Boyd at 409 933 8347, office FA-122, or pboyd@com.edu

Content Information: This is a college level course. Many textbooks, art periodicals and original artworks in the COM art studios, public libraries, websites, and museums, depict nude figures, cadavers, anatomical structures, as well as contemporary and historical artifacts depicting content referencing sexuality, biology, propaganda, 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.

Course Outline: (subject to revision within the context of a collaborative learning environment)
Assignments are indicated in **bold (= 12 grades)**

Week 1: Introductions, syllabus review, supply acquisition.

Figurative art as expression vs objective depictions of the figure: Analysis vs Synthesis:

Using media as an agent of expression. Using media flexibly in support of *animation*, from Latin “the bestowing of life”

Read: https://en.wikipedia.org/wiki/Figure_drawing

Week 2: **30 Animated Figures:** animating synthetic and analytical stick figures, contrapposto, adding the 3 anatomical masses. Create 30 figures on 2 – 3 sheets of paper doing things, using line and value descriptively and expressively. Watch: <https://www.youtube.com/watch?v=1Wrc8DCk520>

Research “Google Arts and Culture, Drawings”:

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

Gesture Drawings: Each class period, students will participate in brief gesture drawing exercises using the figure within a perspective space; using ink, charcoal (or conte crayon) and graphite. Students will need 10 examples of such drawings by week 8: In general, gesture drawings expressively create *pensieri* which can be

later reduced and refined in finishing stages. However, the gestural energy of gesture drawings can be the aesthetic goal.

A good definition of gesture drawing can be found in the current Wikipedia definition for divergent thinking.

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

Week 3: Cubing and tubing: create several drawings, abstracting and analyzing nudes using enveloping, long-line rhythms, axial directions, major masses, tubes, and cubes, and relational lines to establish proportions. Introduce boney landmarks.

<https://www.youtube.com/watch?v=SegyF0jKoLI>

The ability to work flexibly and reductively 'erase' is also key to sustaining open gestural design.

Week 4: Contour Drawings: Students will create several drawings emphasizing blind contour, cross-contour, and 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: Light and the Figure: Analysis of ideal light applied to nudes emphasizing volume and mood:

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

Week 6: The Figure in Space: Using the figure in support of compositional dynamics, including cropping, asymmetry, and spatial context (foreground, mid-ground, and background)

[https://en.wikipedia.org/wiki/William-](https://en.wikipedia.org/wiki/William-Adolphe_Bouguereau#/media/File:William_Adolphe_Bouguereau_The_Holy_Family.jpg)

[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-](https://en.wikipedia.org/wiki/William-Adolphe_Bouguereau#/media/File:Bouguereau_Nymphs_and_Satyr_MMA_cr.jpg)

[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)

Week 7: Anatomy of the head: Synthetic heads and **Portraits from Observation.**

[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.** Drawing the figure from the inside out. Students will demonstrate a visual understanding of the human skeleton.

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

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

Bone quiz:

Week 9: **Art About Art:** One study of figures within cinematic perspective spaces, and one study of figures from historic paintings:

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

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

Week 10: Develop figurative drawings with a high degree of expressive freedom: Students are expected to collaborate manipulating spaces, poses, and lighting.

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

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

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

Week 11: Recycle weak drawings on rag paper with fresh gestural overlays and new compositions.

Week 12: **Hand studies:** Create a sheet with several hands from direct observation.

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. Students will receive participation grade for **72 Drawings**, demonstrating a variety of scales, techniques, concepts, and media. This grade is Pass/Fail.

No late work before week 15.

Week 15: Complete finished drawings on full sheets of rag paper in support of course learning outcomes.

Week 16: **Final Critique** and presentation of at least 3 life-drawings supporting course outcomes. Collaborate with other students to hang drawings in the COM Gallery for group critique: No work will be conducted on this day.

Course Description: Studio art course that introduces the analytic study of the human form and the figure’s potential for compositional and expressive use in drawing

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.

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 using accurate and sensitive observation.	Critical and Creative Thinking	Portfolio
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.	Communication Skills	Portfolio
4. Relate their drawings to historical and contemporary developments in the field. 5. Analyze and critique drawings verbally and/or in writing.	Teamwork	Master Study
6. Demonstrate an appropriate level of professional practice, including safety, craft, and presentation.	Social Responsibility	Final Project, Critique, and Gallery Exhibition

Institutional Policies and Guidelines

Grade Appeal Process: Concerns about the accuracy of grades should first be discussed with the instructor. A request for a change of grade is a formal request and must be made within six months of the grade assignment. Directions for filing an appeal can be found in the student handbook. <https://build.com.edu/uploads/sitecontent/files/student-services/Student_Handbook_2019-2020v5.pdf. An appeal will not be considered because of general dissatisfaction with a grade, penalty, or outcome of a course. Disagreement with the instructor's professional judgment of the quality of the student's work and performance is also not an admissible basis for a grade appeal. https://build.com.edu/uploads/sitecontent/files/student-services/Student_Handbook_2019-2020v5.pdf

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

ADA Statement: Any student with a documented disability needing academic accommodations is requested to contact Holly Bankston at 409-933-8520 or hbankston@com.edu. The Office of Services for Students with Disabilities is located in the Student Success Center.

Counseling Statement: Any student needing counseling services is requested to please contact Holly Bankston in the student success center at 409-933-8520 or hbankston@com.edu. Counseling services are available on campus in the student center for free and students can also email counseling@com.edu to set up their appointment. Appointments are strongly encouraged; however, some concerns may be addressed on a walk-in basis.

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

Withdrawal Policy: Students may withdraw from this course for any reason prior to the last eligible day for a "W" grade. Before withdrawing students should speak with the instructor and consult an advisor. Students are permitted to withdraw only six times during their college career by state law. The last date to withdraw from the 1st 8-week session is March 2. The last date to withdraw from the 16-week session is April 25. The last date to withdraw for the 2nd 8-week session is May 4.

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.

COVID-19 Statement: All students, faculty, and staff are expected to familiarize themselves with materials and information contained on the College of the Mainland's Coronavirus Information site at www.com.edu/coronavirus. In compliance with Governor Abbott's May 18 Executive Order, face coverings/masks will no longer be required on COM campus. Protocols and college signage are being updated. We will no longer enforce any COM protocol that requires face coverings. We continue to encourage all members of the COM community to distance when possible, use hygiene measures, and get vaccinated to protect against COVID-19. Please visit com.edu/coronavirus for future updates.

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Supplies from Drawing 1:

Conte Crayon, Black, 2B, 2 pack

Charcoal pencil HB

2 Compressed charcoal sticks

Winsor Newton (or Grumbacher) vine charcoal soft (or extra soft) 3 pack

Chamois (you can get a big one at Walmart in the automotive section but must be real animal skin to work well)

Faber Castel dust free erasers 2 pack

.9mm mechanical pencil + **2B** .9mm leads (replace the HB leads it comes with the 2B leads)

.5mm mechanical pencil (already comes with HB lead)

Ebony pencil

9B woodless graphite pencil

6B graphite stick

#2 (HB) pencil

2- medium sized stumps

2" Chinese bristle brush TAS #57209 (or old paintbrush for sweeping eraser crumbs)

2 – small Strathmore "Drawing" pads, 400 series, 24 sheets, 80lb paper, 8 x 10" (or 9 x12" or 6 x 8")

Strathmore **18 x 24"**, 400 series "Drawing" pad, heavy weight - 100lb paper (or 80lb also ok)

Black Liner (by Pacific Arc) technical drawing pen, 0.05

Black Liner (by Pacific Arc) technical drawing pen, 08

Black brush pen (such as Pigma FB or larger)

2 sheets - Fabriano Artistico, traditional white, 22 x 30, 140 lb., hot press, 100% cotton paper, TAS #16916 (or Arches equivalent)

1 sheet - TAS #18694, Canson, Bristol, Smooth, 18 X 24"

3 big black binder clips, 2" wide

Other Required supplies from grocery store, art store, thrift store, or home:

One storage box for supplies (this can be improvised easily such as a cardboard box. I would rather you spend \$ on paper than on a box)

Life Drawing : Includes basic supplies for Drawing 1 plus:

1 sheet – Stonehenge, 140lb TAS #82352 • Legion Paper • White 38" X 50" Sheet

2 sheets – Fabriano Artistico, or Arches, hot or cold press, 140lb, c. 18 x 24"

1 sheet - TAS #18694, Canson, Bristol, Smooth, c. 18 X 24"

1 sheet – Stonehenge gray toned paper, c. 18 x 24"

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.

1 bottle black acrylic ink or black Liquitex gesso.

1 small bottle of gray Liquitex gesso

1 set of three Gelly Roll white ink pens

Other Required supplies from grocery store, thrift store, or home:

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

One storage container for supplies

One or more shallow plastic storage container(s) with lid to use as palette

2-3 clean jar lids

Supplies may vary. Experimentation may support extra credit. Discuss additional/alternative supplies with the instructor. Drawing media should support variety and flexibility. For example, students might consider using sepia, black, and white conte, on gray toned paper, or watercolor in addition to graphite and ink, or colored pencils, or digital tablets for example.

