
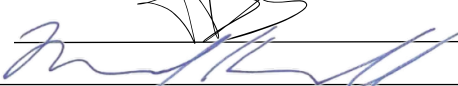
 <b>FLORIDA ATLANTIC UNIVERSITY</b>	<b>COURSE CHANGE REQUEST</b> <b>Undergraduate Programs</b>		UUPC Approval <u>9-13-21</u> UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	<b>Department</b> Visual Arts and Art History <b>College</b> D.F. Schmidt College of Arts and Letters		
<b>Current Course Prefix and Number</b> ART 2330C		<b>Current Course Title</b> Drawing 2 - Figure Drawing	
<i>Syllabus must be attached for ANY changes to current course details. See <a href="#">Checklist</a>. Please consult and list departments that may be affected by the changes; attach documentation.</i>			
<b>Change title to:</b> Figure Drawing  <b>Change prefix</b> From: _____ To: _____  <b>Change course number</b> From: _____ To: _____  <b>Change credits*</b> From: _____ To: _____  <b>Change grading</b> From: _____ To: _____  <b>Change WAC/Gordon Rule status**</b> Add <input type="checkbox"/> Remove <input type="checkbox"/>  <b>Change General Education Requirements***</b> Add <input type="checkbox"/> Remove <input type="checkbox"/>  <small>*Review <a href="#">Provost Memorandum</a></small> <small>**WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to this form. See <a href="#">WAC Guidelines</a>.</small> <small>***General Education criteria must be indicated in syllabus and approval attached to this form. See <a href="#">GE Guidelines</a>.</small>		<b>Change description to:</b>  This course focuses on perceptual drawing, primarily of the human figure. References may include live figure models, photographic references, and art historical references. Historical and contemporary practices in drawing, including methods and materials, are explored. The relationship between drawing and other scholarly disciplines is also investigated.  <b>Change prerequisites/minimum grades to:</b>     <b>Change corequisites to:</b>     <b>Change registration controls to:</b> <div style="background-color: #e0e0ff; height: 60px; width: 100%;"></div> Please list existing and new pre/corequisites, specify AND or OR and include minimum passing grade (default is D-).	
<b>Effective Term/Year for Changes:</b> Spring 2022		<b>Terminate course? Effective Term/Year for Termination:</b>	
<b>Faculty Contact/Email/Phone</b> Prof. Amy S. Broderick / abroderi@fau.edu / 561-297-3870			
<b>Approved by</b> Department Chair  College Curriculum Chair  College Dean _____ UUPC Chair <u>Daniel Meeroff</u> Undergraduate Studies Dean <u>Edward Pratt</u> UFS President _____ Provost _____		<b>Date</b> _____ <u>8/31/21</u> _____ _____ <u>9.2.21</u> _____ _____ <u>9-7-2021</u> _____ _____ <u>9/13/21</u> _____ _____ <u>9/13/21</u> _____ _____ _____	

Email this form and syllabus to [mjenning@fau.edu](mailto:mjenning@fau.edu) seven business days before the UUPC meeting.

ART 2330C: Figure Drawing  
Section 003, CRN # 10127  
T/Th 1:00 pm – 3:10 pm  
VA 106, 3 Credits  
Spring 2022

Professor Amy Broderick: [abroderi@fau.edu](mailto:abroderi@fau.edu)

Availability: Weekdays, generally during business hours

Office Hours: By appointment, generally via video conference

Department of Visual Arts + Art History: [www.fau.edu/vaah](http://www.fau.edu/vaah)

“I am nature.” – Jackson Pollock

**COURSE DESCRIPTION & OBJECTIVES:**

Figure Drawing is, in many ways, an extension of Drawing Foundations, in that the course continues a focus on the fundamentals of working from observation and constructing believable naturalistic drawings. Specifically, this class will investigate the concepts and principles of composing and creating carefully observed, naturalistic drawings of the human figure—by far the most beloved, the most potent, and the most frequently and diversely depicted subject in the history of drawing practice. Students will continue to cultivate the technical and conceptual skills that are fundamental to the drawing process, while also developing communication and critical thinking skills through oral and written projects, research, and discussion. Through active drawing practice, lectures, readings, and discussion, along with independent work and research, students will develop their abilities to construct, to interpret, and to discuss their own drawings, their peers’ drawings, and works by important artists across the history of art and the contemporary art world. Prolific studio work, group and individual critiques, readings and research, artist talks, gallery visits, and other university events may be among the activities in which all students are expected to participate.

**FAU CATALOG DESCRIPTION & PREREQUISITES:**

This course focuses on perceptual drawing, primarily of the human figure. References may include live figure models, photographic references, and art historical references. Historical and contemporary practices in drawing, including methods and materials, are explored. The relationship between drawing and other scholarly disciplines is also investigated.

Prerequisite: ART 1300C

**TOPICS OF STUDY:**

The Foundations of Figure Drawing

- The Fundamentals of the Body: Contour Drawing, Intuitive Gesture Drawing
- Extending Gesture: Modeled Drawings Observing Weight Distribution and Posture
- Medium and Measurement: Modeled Ink Studies, Axis Drawings, and Measured Drawings

The Structure, Form, and Narrative Potential of the Figure

- Architectural Studies: The Human Skeleton and Special Form Studies

- Topographic Studies: Structure and Expression of the Muscles
- Narrative Studies: How Figure, Pose, Environment, and Composition Tell Stories

#### Portfolio Development and Personal Research Projects

- Bringing it Together: Sustained Studies and Long Compositions
- Expression and the Body: Pose, Lighting, Environment, and Multiple Figures
- Researched Studio Projects: Historical and Conceptual Perspectives on the Figure
- Experimental Studio Projects: Individual Choices in Format, Content, and Narrative

### **REQUIRED & RECOMMENDED TEXTS**

*Expressive Figure Drawing*, by Bill Buchman

*The Natural Way to Draw*, by Kimon Nicolaidis

*Artistic Anatomy*, Dr. Paul Richer and Robert Beverly Hale

*Drawing from Observation*, by Brian Curtis (any edition in any condition)

If you develop a serious love for drawing and/or in making a life as a creative professional, you will go farther faster by reading and doing research on the topics of interest to you. I highly recommend the following titles:

*Art & Fear: Observations on the Perils (and Rewards) of Artmaking*, by Bayles and Orland

*Vitamin D: New Perspectives in Drawing*, by Kantor, Zabel, and Dexter

*Vitamin D2*, by Phaidon Publishing and other surveys of contemporary drawing

*Art-Write: The Writing Guide for Visual Artists*, by Vicki Krohn Amorose

*How to Write About Contemporary Art*, by Gilda Williams

*Art & Today*, by Eleanor Heartney and other surveys of contemporary visual arts

*The Annotated Mona Lisa*, by Carol Strickland and other brief art history overviews

*An Illustrated Life*, by Danny Gregory and other surveys of sketchbook practice

*How to Be an Explorer of the World*, by Keri Smith and other idea generators

*Art/Work*, by Bhandari and Melber and other surveys of professional practices for artists

*The Artist's Guide to Grant Writing*, by Gigi Rosenberg and other grant-writing guides

*Arts & Numbers*, by Elaine Grogan Luttrull and other financial guides for creative professionals

Additional readings relating to the historical and contemporary practice of drawing, the creative process, and professional practices in the visual arts will be introduced throughout the term. Students will be expected to develop individual bibliographies of readings in the visual arts and related fields. Many of these titles are available for you to review in the Drawing Office library.

### **CURATING OUR ONLINE RESOURCES:**

You are encouraged and expected to immerse yourself in our discipline via rigorous studio practice and scholarly reading. Surround yourself with artists and images that feed you and provoke you. In addition to the artists and other creative that you might follow on social media, please explore a wide array of scholarly arts resources. We will build our list of daily reads as a group in class, and the links available on my personal website are a good place to get started.

### **EVENTS & EXHIBITIONS:**

We are fortunate to live in South Florida, which is home to a vibrant arts community. Throughout the semester, you will be invited to attend a variety of exhibits, lectures, and other events. These will be a mixture of on-campus and off-campus happenings, and they will cover a wide array of topics, across and beyond the studio arts. While many options will be presented, you will be required to attend a minimum of 8 – 10 events and to report on a minimum of 4 – 6 of them. Visiting art collections, seeing special exhibitions, going to openings, and attending lectures are all extremely valuable aspects of a university education, as well as a creative life.

I will regularly announce specific events and exhibitions that I believe are worth seeing. You may also suggest additions to the mix of options. I encourage all of you to plan your time and your responsibilities carefully and to take advantage of as many of these opportunities as possible. If you do so, you will enrich yourselves as scholars and artists, and you will also have the opportunity to support your grade by fulfilling the requirement outlines above. When composing your report, keep in mind that you may deliver a short (three-minute) slide talk to the class or that you may submit a concise (one page) piece of prose to me. In either case, your report should record the event details, as well as an extraordinarily brief description. You should then focus on sharing your scholarly analysis of the event or exhibition, along with a more personal reflection of what you found informative, surprising, or provocative, and how you will apply what you learned to your current and future work.

By composing intelligent and elegant reports, you will meet the minimum requirement for the semester and move on to build your grade in the course by either making up for missed classes or accruing extra credit in the course. Excellent reporting will build your final grade by as much as two points per report beyond the minimum number required for the semester. All reports must be completed and submitted no later than the last day of class.

### **PERFORMANCE EXPECTATIONS:**

You should expect to invest at least twelve hours per week (including in- and out-of-class time) in this class each week. The most persistent, dedicated, and resilient students – the ones who will go on to build successful careers in arts-related fields – will likely invest more.

*For additional information regarding our university's academic policies and regulations, visit:*

<http://www.fau.edu/academic/registrar/FAUcatalog/academics.php>

### **ATTENDANCE:**

This is an undergraduate-level university course, and one of the goals of this is to prepare you for the rest of your academic life, as well as for professional life. You should think of this class as a professional appointment—a job that requires you to arrive both promptly and consistently. Apropos of that, attendance will be carefully recorded daily. It is essential that you be present (in mind and body) and punctual. Coming to class late (10 minutes) three times is equivalent to 1 absence. You are permitted 2 absences without immediate consequences. A greater number may result in the lowering of your final grade by as many as three points (about one third of one letter grade) for each absence. You are responsible for the work that you miss when you are absent. Please take the initiative to get in touch with your classmates or with me to get up to speed when you are not here. Generally speaking, there are no excused absences. I realize that every student has other responsibilities or activities that sometimes interfere with his or her ability or desire to come to class. Please remember that your actions have consequences.

Special exceptions, including religious observances and other exceptions that are officially recognized by the university, will be discussed and accommodated *in advance* and on an individual basis. Emergencies will be dealt with on an individual basis. Incomplete grades will be granted at the discretion of the professor, and only in the case of a grave individual emergency.

And this official university language:

*Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance.* [SEP]

*Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University- approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.*

### **PREPAREDNESS:**

Preparedness is absolutely essential. Coming to class without the appropriate materials and/or without having completed assignments makes it difficult for you to be truly “present,” that is, ready to work and to contribute to the class. Please come to class each day with the appropriate materials, and having completed any out-of-class assignments. Doing so will ensure that you stay up-to-date with your responsibilities, and it will also contribute to the strength of your grade. While enrolled in studio classes, you may reserve one of the courtyard lockers for storage of your studio supplies. Use these lockers at your own discretion, with the awareness that they are neither perfectly secure nor perfectly weatherproof.

### **SPECIAL CIRCUMSTANCES:**

If your life is influenced by a set of special circumstances that may affect your performance in this class, please let me know as soon as possible. If you anticipate missing class to fulfill duties as a representative of the university, if you are a student with a learning difference or a developmental difference, or if there is some other aspect of your life that may affect your ability to meet the expectations of this class, then please talk to me.

In compliance with the Americans with Disabilities Act (ADA), students who require special accommodation due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie, and Jupiter – however disability services are available for students on all campuses.

It is your responsibility to take the initiative to ensure your success in this class – and in life. Please be proactive, and remember that your graduation depends on your success in this course.

And this official university language:

*Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being.*

### **CLASS PARTICIPATION & PROFESSIONALISM:**

Participation is very important in studio art classes. You are expected to participate fully, actively, and professionally in class each day. This means that you work efficiently and effectively both individually and within small groups. You are also encouraged to speak up and to share your thoughts in discussion and critique. Discussions and critiques will provide a forum in which you will have the opportunity to articulate your ideas, to collaborate with your colleagues, to appreciate multiple points of view, to understand and explore complex concepts, and to learn from one another. Professional and respectful conduct is expected from everyone at all times.

Phones may be used as research devices during class, but all other uses are absolutely prohibited during class. You may conduct online research and refer to image resources. You may also take photos of your own work and your workspace. Due to copyright and privacy concerns, you may not photograph other people, you may not photograph other people's work, and you may not make audio recordings without prior permission. You may not make or receive calls or texts, nor may you use social media during class. To avoid disruption, please silence your phones, put them in airplane mode, or turn them off. Build the practice of not taking them out during class. Each time your phone rings or vibrates in my class, your final grade will drop by two points. Each time I notice you texting or posting in class, your final grade will drop by two points. In fairness, if I violate any of these same rules during class, everyone's final grade will go up by two points.

Any and all uses of phones – including the approved uses described above – are strictly prohibited when our live models are partially or completely undressed in the studio.

### **THE STUDIO ENVIRONMENT:**

The studio should be a place that is productive, challenging, safe, and enjoyable. It is important to develop working relationships with your classmates and to discuss and support their work, as well as your own. You are responsible for cleaning up after yourself at the end of each work session, and we will also work together at several points during the semester to maintain the studio. In general, please make sure that your work area is tidy, and please do not leave any items (especially food items) behind when you leave the studio. Studio maintenance is part of the art-making process, and your participation in this process is expected and appreciated.

You may take a break as needed during class, remembering that productive use of time is essential for staying caught up with your work and completing assignments on time. Taking more than about fifteen minutes of break time during a single class meeting will disrupt your productivity and may affect your attendance and participation grades. You may listen to music using earbuds only during times that I specify – and these times will be rare. During these times, please make sure the volume is low enough that you can still be alert to your surroundings. At

all other times, please make a habit of removing your earbuds and storing them away during class time.

### **GROUP CRITIQUES & DISCUSSIONS:**

There will be formal, announced critiques periodically throughout the semester, typically in conjunction with major projects. Occasionally there will be spontaneous discussions of projects in progress. Each student must demonstrate a sharpening of her or his critical looking, reading, and thinking processes through extensive, active participation in both the creative process and in the self- and group-evaluation process. One of our priorities in this course will be sharpening our abilities to look at, think about, and discuss a variety of topics in the arts in an informed, specific, and articulate way. Everyone in the class will be held to high professional standards during these discussions and critiques. Your enrollment in a university arts class indicates your interest in developing your creative practice, responding thoughtfully to constructive criticism, developing your critical thinking skills, and deepening your scholarly life.

### **GRADING:**

Grades are earned based on the quality of your work (your technical ability, your mastery of individual concepts, and your knowledge of course content), your effort and improvement over the course of the semester, and your communication skills (oral and written skills, along with participation). You will be graded based on your successfully completed projects (studio, writing, and reading assignments), your involvement in critique and discussion (and your ability to think critically during these times), and your professionalism (including preparedness, promptness, attendance, and academic conduct). While the specific expectations and evaluation procedures for each project will be discussed when each is assigned, it is also wise to keep in mind that “A” grades are reserved for excellent work, “B” grades characterize above average work, and average work will earn “C” grades. Below average work will earn “D” or “F” grades, based on the degree to which the work lacks intellect, effort, commitment, and/or awareness of the assignment. You must earn a “C” or better for this course to count toward your major or minor. Work that shows evidence of academic dishonesty will always earn an “F” for both the individual assignment and for the semester.

A- = 90 – 92	A = 93 – 100	
B- = 80 – 82	B = 83 – 87	B+ = 88 – 90
C- = 70 – 72	C = 73 – 77	C+ = 78 – 80
D- = 60 – 62	D = 63 – 67	D+ = 68 – 70
F = 0 – 60		

### **ASSIGNMENTS:**

Contributions to class discussion and critique, completion of out-of-class assignments, and professional development of works in progress are part of each project grade.

- Participation & Professionalism: 5 points
- Event Reports (3 Events): 15 points
- Independent Project #1: 10 points
- Independent Project #2: 15 points
- Midterm Portfolio: 15 points

Independent Project #3: 10 points  
Independent Project #4: 15 points  
Final Portfolio: 15 points

Total: 100 points

Major assignments will be handed out in writing when they are assigned.

### **LATE WORK:**

Prompt completion of projects is essential for academic and professional success. It is essential that all assignments be turned in on or before the due date. Late work will be accepted at my discretion. The minimum deduction for late work will be one full letter grade per business day.

### **ACADEMIC HONOR:**

We are all members of a scholarly academic community. This is a community of professionals, and our interactions with one another should be characterized by tolerance, respect, and understanding. Professional behavior will be expected of everyone in this class. Standards of professionalism will be applied to conduct in class, as well as to the completion of class assignments. All work should be original to the student who turns it in. All research should be used appropriately and documented properly. Any and all forms of unprofessional and/or dishonorable conduct will not be tolerated and may result in a failing grade in the class and/or the perpetrator's removal from the class. For example, any instance of stealing, cheating, and/or plagiarism will result in an automatic F in this course.

And this official university language:

*Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [University Regulation 4.001](#).*

### **GETTING IN TOUCH WITH ME:**

You will find that, in order to get to my office, you must pass through an active classroom (VA 113). If you would like to see me while a class or a meeting is going on, please proceed quietly, but confidently through the classroom. My office hours are listed at the top of this syllabus, and my teaching schedule is posted on my studio door. I am generally on campus and available to you throughout the day on Tuesdays and Thursdays (from early morning until late evening). I am also on campus on most Mondays, and I am available to you at this time, especially if we make arrangements in advance. I am generally not on campus on Wednesdays and Fridays (I spend these days working in my studio in Jupiter). I check my FAU e-mail about twice a day during the week, and almost never on weekends. I am committed to your learning and your progress, and I want each of you to do well, not only in this class, but in everything that you attempt. If you would like to speak to me, please stop by my studio during office hours, e-mail me, and/or schedule a meeting with me. When you email me about official business, please always do so from your official FAU e-mail address.



Write my Gmail address here:

### **INDIVIDUAL MEETINGS & CRITIQUES:**

If you would like to discuss your progress in this class at any time during the semester, I am happy to do so. Just let me know that you would like to schedule a meeting, and we will sit down and arrange a time. It is important in this class (and in all classes) for each student to take individual responsibility for his or her performance. Please get into the habit of taking initiative when it comes to making sure that you succeed. I am happy to arrange meetings to discuss works in progress, project ideas, questions you may have about assignments and/or readings, and questions you may have about your grade, or, more importantly, your progress in the class. Please bring your work(s) in progress, as well as any other relevant materials, to these discussions.

### **CAMPUS RESOURCES:**

Please be aware that our campus has resources available which can help you to succeed. For instance, our department's Digital Documentation Lab is a fully equipped and monitored space where you can document your studio projects. The library conducts instructional sessions in research skills. The counseling center offers workshops about everything from study skills, to time management, to test anxiety, in addition to one-on-one counseling. The center for writing excellence offers help for writers at all skill levels—these services will be of particular use to you as you work your way through the writing assignments in this course. The career center has resources available that will help you build your career both now and across your future. Make your tuition dollars work for you by taking advantage of everything that the university has to offer.

And this official University language:

*Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>*

### **PORTFOLIO REVIEW:**

All studio art majors are required to participate in the Department of Visual Arts & Art History's portfolio review. The portfolio review normally takes place twice each year. The portfolio review process will provide participants with feedback about the progress of their studio work. More importantly, the review determines which degree options are open to you as studio major. Students who pass the review are eligible to become BA majors or BFA majors, while students who do not pass are limited to the BA major. The BFA degree track allows you to specialize in an individual studio field (such as painting or graphic design), while the BA degree is a more generalized degree track. BFA degrees are generally considered more prestigious and rigorous than BA degrees in the visual arts. The current guidelines for portfolio review are available on the department website. The best way to begin preparing is by reviewing the guidelines and carefully preserving the projects you make in all of your studio classes. The right time to go through the review varies somewhat from student to student, but in general, you should

participate in the review while you are in your last semester of foundations (1000- and 2000-level) courses.

### **REQUIRED SUPPLIES:**

I have worked hard to develop a supply list and reading list that will keep you on budget, and your startup for this class comes in under \$200 (which is rather low among studio arts courses). Please know that many of these materials will serve you for a long time (portfolio, clip board, ruler, brushes), while others will need to be replenished over the course of the semester (paper, tape, charcoal, pencils). Invest in all of the following right away, while budgeting up to another \$50 or so for additional purchases throughout the semester. Please refer to the PDF posted on our Canvas site for detailed product information:

- 1 pad of newsprint paper, 18" x 24"
- 1 pad of drawing (or sketch) paper, 18" x 24"
- 1 pad of watercolor paper, 18" x 24"
- 1 large drawing clip board, big enough to hold your pads, or about 23" x 26"
- 1 sturdy artist portfolio (fabric or plastic), big enough to hold your clip board, or about 24" x 31"
- 1 sturdy container used specifically to hold all of your materials (eg. a plastic tool or tackle box)
- 1 steel, cork-backed ruler, 18" long or longer
- 1 utility knife for trimming paper and cardboard
- 1 Staedtler pencil grip two-hole pencil sharpener
- 1 roll of masking tape, preferably 1" wide
- Compressed charcoal: raw sticks of medium and soft (We will use a ton of charcoal, so consider buying in bulk. Also, beware of imitators - it must be "compressed.")
- Willow and/or vine charcoal: raw sticks of Windsor & Newton Willow are best
- Charcoal pencils: Select paper-bound or "peel and sketch" pencils, since they sharpen easily.
- Prismacolor Ebony Pencils (at least two, and other brands are fine, as long as they are "Ebony.")
- Prismacolor Eraser Multi-Pack (or similar, as long as you have kneaded, gum, and vinyl erasers)
- General's White Charcoal (It must be General's brand, nothing else is the same.)
- Cretacolor Hard Pastel Set of 8 Grays (Nupastel and Gallery are also acceptable brands.)
- 1 or more chamois cloths (pronounced "shammy," natural is best, but synthetic will do)
- 12 oz. bottle of Sumi ink (it must be 12 oz. of Sumi ink, and Yasutomo is recommended)
- Blick Essentials Value Brush Set of 25 Craft Brushes (or similar, but this is an excellent set)

### **ADDITIONAL SUPPLIES:**

It is also important that you bring a pen or pencil and a notebook or sketchbook to class each day. Even if you normally prefer to take your notes digitally, you need the physical tools with you. All the time. You should also have a folder (physical, digital, or both) for research and notes, assignment briefs, and work documentation. You will need to make sure you have the supplies necessary to keep your projects and art materials clean and to keep yourself and your residence clean. You might decide to keep paper towels or cotton rags on hand, along with one or more aprons, and lots of plastic bags or tarps. Finally, make sure that you have a calendar and a fully functional alarm clock. All of these are essential tools for effective time management and overall academic success.

### **WHERE TO GET YOUR SUPPLIES:**

We are lucky to have a number of excellent art supply stores in South Florida, and most online retailers run great sales at the beginning of each semester. Please work to purchase your materials at professional art suppliers, and set aside time to visit one or more stores and browse supplies in person. You will learn a great deal about art materials this way. Other big-box stores sell art supplies. These stores might be convenient, but the drawing supplies they sell are generally lower in quality and/or more expensive.

Get to know these retailers:

Jerry's Art-o-Rama: [www.jerrysartarama.com](http://www.jerrysartarama.com)

Dick Blick Art Materials: [www.dickblick.com](http://www.dickblick.com)

Utrecht Art Supplies: [www.utrechtart.com](http://www.utrechtart.com)

Pearl Art Supply: [www.pearlpaint.com](http://www.pearlpaint.com)

Daniel Smith: [www.daniel.smith.com](http://www.daniel.smith.com)

### **MARK YOUR CALENDAR:**

Please take note of these key dates relating to our class. Any revisions and/or updates will be announced on our Canvas course site.

*For additional information regarding our university's academic calendar, visit:*

<https://www.fau.edu/registrar/registration/calendar.php>

February 4 (Tuesday of week 4): **Independent Project #1 due**

February 18 (Tuesday of week 6): **Event Report #1 due**

February 25 (Tuesday of week 7): **Independent Project #2 due**

February 25 (Tuesday of week 7): **Midterm Portfolio due**

March 7 – 13: **Spring Break**

March 19 (Thursday of week 9): **Independent Project #3 due**

March 19 (Thursday of week 9): **Event Report #2 due**

April 21 (Tuesday of week 14): **Event Report #3 due**

April 23 (Thursday of week 14): **Independent Project #4 due**

April 23 (Thursday of week 14): **Final Portfolio due**

April 27: **Final Documentation due**

April 27: Last day to turn in extra credit and late work

April 28 + 29: **Reading Days**

April 30: **Final meeting 7:45 am – 10:15 am:** Return/review of graded work