

ART 3332C: Figure Drawing 2

School of Art + Art History- University of Florida



Spring 2026

Tuesday/Thursday

3:00 PM - 6:00 PM

FAD0215

3 credit hours

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Work Phone: +1 352-392-0201

Office Hours: By appointment

Important Dates:

Drop/Add 1.12 - 1.16

Spring Break no class:

3.14 - 3.21

Last Day of Class 4.22

COURSE DESCRIPTION

This comprehensive study of the figure from observation of live models will promote the study of anatomy, composition, and conceptual strategies. We will broaden our notions of close looking, hand-eye coordination, and the process of translating the three-dimensional world into two dimensions. This course will consider the ubiquity of imaging the figure in the digital age to investigate notions of the gaze, the history and problematics of imaging the figure, and the inherent power dynamics of the artist-model relationship.

OBJECTIVES

- Strengthen your skills as a draftsman and artist.
- Push your practice out of your comfort zone and take risks.
- Create fearlessly.
- Develop your principles of visual organization.
- Expand your problem-solving ability and creativity within a structured environment.
- Utilize value and color to achieve interaction of light on planes in space.
- Understand how to flatten three dimensions into two while achieving a dynamic arrangement of forms in space.
- Consider the expressive and conceptual potentials of the figure.
- Analyze the meaning of the depicted figure in the contemporary age.
- Build a cohesive and professional body of work.
- Broaden your understanding of drawing in the 21st century

CLASS STRUCTURE

Collaborative and individualized studio practices and projects will be informed by a provocative mix of artworks, readings, lectures, video/film screenings, web-based research, museum visits, and discussions. The course is divided into three basic units with corresponding investigations through studio practice, reading, discussions, and in-class exercises.

COURSE TOPICS

RELEARNING + UNLEARNING

Remembering How to Look | Creating Problems to Solve | Expanding Hand-Eye Coordination

EXPRESSIVE FIGURATION

The Gaze | Marks as Meaning | Abstraction within the figure

THE EXPANDED FIELD

Multimedia Approaches | Materiality as concept

COURSE CONDUCT

I want this classroom to be an inclusive communal space where your experiences and interests are combined with art making, critical thinking, social awareness and experimentation that will develop you as artists and thinkers in the 21st century. Therefore, Students are expected to assist in maintaining a classroom environment that is conducive to learning. To assure that all students have the opportunity to benefit from time spent in class, students are prohibited from engaging in any form of distraction. Inappropriate behaviors in the classroom shall result, minimally, in a request to leave class. Any racist, misogynistic, ableist, queerphobic, xenophobia, etc. behavior will be addressed. All students are expected to behave in a manner that contributes to a professional classroom environment. All class discussions, email correspondence, and critiques that are part of this course should be professional and respectful.

OPEN STUDIO

During this course we will have “open studio”, which allows time to freely work on projects and exercises. During this non-instruction time, you are able to make, experiment, and research. You must use this time wisely. Everyone must be working during open studio. Failure to do so will result in points taken away from your project/exercise grade. In some cases, you may be asked to leave class.

CELL PHONES

Phones and other communication devices are not to be used during class unless otherwise allowed. There will be certain projects/exercises where phones will be necessary but until then phones are not to be used. We will listen to music as a class while working.

COURSE COMMUNICATION

We will communicate through a variety of methods in this course. With all forms of communication, you are expected to engage your classmates/colleagues and I in a respectful and professional manner. Any type of unwanted or harassing communication will not be tolerated.

This course will have an accompanied Canvas page which will house assignments, grades, the daily schedule, and other resources. Therefore, you are expected to check Canvas and your school email on a regular basis. You are responsible for anything posted to Canvas or sent via email.

Modes of communication in this course:

Canvas

UF Email

Zoom

Text (*For collaborative projects students may choose to communicate via text. No one should feel pressured to share their phone number. Please use the method of communication that is most comfortable for you.)

DISCUSSION & PARTICIPATION

The class dynamic depends on your energy, initiative, attitude, productivity, and willingness to get involved in group discussion and critiques. Participation is a significant portion of your grade and includes being present and engaged in all meetings as well as the depth of your feedback. Each project will begin with a variety of text, imagery, video, or audio and lectures. You may be asked to prepare questions / or a written response, you will always be expected to participate in the discussion of the assigned material. Further details will be delivered at each project introduction.

CRITIQUE

A core objective of this course is practicing in the art of critique and at the end of each project there will be a live critique. Critiques will provide an opportunity to work through research, explain experimentation, and understand how your work is received by an audience. Ultimately, you will learn how to offer articulate explanations for your choices. Equally important in critique is your ability to give constructive responses to your peers' work. It is a requirement of this course that you participate fully in these group conversations. As a member of the art community, you have an obligation to speak candidly, honestly, and without unnecessary "prompting" so that your unique ideas can enrich the class.

Because of the collective aspect of the critique, it is mandatory that you are present. A portion of your grade will come from your contributions in critique, and everyone is expected to talk. Additionally, for each project you will discuss your concept and process through informal critiques with your peers and instructor. You will need a hard copy artist statement at the time of your critique, and you will need to submit documentation of your project and artist statement on canvas within 24 hours of your crit. If your work is unfinished on the day it is due or not present it counts as late and will be marked 10% off for each day it's late. Missing a critique with an unexcused absence will drop your project grade by one full letter.

COURSE PROJECT OUTLINE

Course Outline- see Canvas for all assignment descriptions/criteria/due dates

**Calendar/Course Outline is subject to modification.*

Projects

- Scale & Expressive Figuration
- The Figure & Materiality
- Figural Distortion

In-Class Drawings

Sketchbook

WEEKLY DRAWING

Documenting your work should be a natural part of your practice. Therefore, for this course, you will upload your drawings from the week. Your photos should give a summary of what we worked on this week. You don't upload every drawing. However, you should be posting multiple drawings from the week. To receive credit, please indicate which day your drawings are from.

SKETCHBOOK/RESEARCH GUIDE

Sketchbooks are a great way to keep note of your thoughts, inspirations, references, and visual ideas. Feel free to use your notebooks for drawings, photos, reference images, material explorations, notes from lectures, discussions, and critiques.

You will be required to make four figure studies drawings per week in your sketchbook. Each drawing should take at least 15 minutes.

Sketchbooks will be counted at the end of each section. In order for an entry to be counted it should have the following:

- Week #

- Date
- Number of minutes entry took to complete
- Numbered drawing for that week (1 through 4)

You will also be asked to conduct research on artists from the reference sheet on Canvas throughout the semester and take notes in your sketchbook in preparation for your final research presentation.

VISITING ARTIST PROGRAM

The Harn Museum of Art and School of Art + Art History run active Visiting Artists' Programs. Internationally and nationally respected artists, curators, and critics are invited to lectures, provide studio visits and critique sessions each semester. While the schedule for these events is fluid, you will be given notice of upcoming lectures to attend.

You are required to attend at least 2 visiting artists lectures or exhibitions this semester and write a one-page response for each. If you are responding to an exhibition, please attach photos to your response.

FIGURE LAB

Students are required to attend 4 sessions of the 3-hour figure drawing lab (Fridays 1pm – 4pm) and upload their work to Canvas — the lab will be monitored by a graduate student. Students will need to sign into the lab with the supervising GTA when arriving and leaving.

ART BLOGS/ ONLINE MAGAZINES/ VIDEOS

art21.org
burnaway.org
drawingcenter.org
brooklynrail.org
juxtapoz.com
hyperallergic.com
e-flux.com
ubu.com
contemporaryartdaily.com
hifructose.com
fuktmagazine.com
coolhunting.com
artnews.com
artforum.com
13waysoflookingatpainting.com
twocoatsofpaint.com

GRADING

All projects will be graded via assignments on canvas.

UF grading policies:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

The course grade for each student will be evaluated on the basis of:

40% Projects

- Three large-scale creative projects

40% In Class Drawings/ Sketchbooks

- A series of in-class exercises, experiments and/or creative prompts designed to promote conceptual confidence, risk-taking, and uninhibited creativity.
- One semester-long Sketchbook assignment with four sketchbook checks throughout the semester.

20% Creative Prompts/ Research/ Participation

- A series of in-class exercises, experiments and/or creative prompts designed to promote conceptual confidence, risk-taking and uninhibited creativity.
- Artist Research Presentation, Visiting Artist Response Papers, Reading Responses, Discussion etc.
- Participation, attendance, effort, support, and respect in all phases of this course are imperative. The class dynamic depends on your energy, initiative, attitude, productivity, and willingness to get involved. You are expected to participate in a responsive and active manner throughout the duration of every class. Participation includes attendance, arriving at the studio on time, ready to work, with materials, daily engagement with sketchbook, studio clean up, following health and safety guidelines, and active participation in critiques and class exercises and discussions. Participation grades will be determined and submitted on canvas at midterm and then once more at the end of the semester.

Project rubrics will measure the following:

- Grasp of project concepts
- Research
- Experimentation (risks, processes, and ambition),
- Competency in technique/craft/design
- Work ethic/process
- Meeting project guidelines

LATE WORK

Assignments are to be submitted on the date due through Canvas. Late assignments will be penalized 10% per day late. Projects will not be accepted after five days past the due date.

*Please note that a C- or below is not an acceptable grade for any course in which a 2.0 GPA (or C) is required, i.e., any course in the major.

* All grades are tabulated based on your assignment numerical grade (which is ultimately figured into a percentage) and your participation. You must speak with your instructor within one week of receiving a grade in order to dispute an assignment grade.

GRADING SCALE

LETTER GRADE AND CORRESPONDING GRADE POINTS

A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E	WF	I	NG	S-U
4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	.67	0	0	0	0	0

A.....100-95

Exceptional work; all criteria of assignment have been surpassed in a distinguished manner and solutions to problems presented exhibit a depth of understanding. In addition, student is engaged in exceptional studio practice, which includes active research, looking up artists recommended, asking relevant questions about other artists' works or ideas, and being thoroughly engaged in course content.

A-.....94-90

Well-presented, superior work: all criteria of assignment were surpassed in a distinguished manner (including exceptional studio practice highlighted above). Minimal improvements could be made to the project overall.

B+.....89-87

Very good work: all criteria of assignment were surpassed, minor changes could be considered and executed to bring the piece together. Studio practice was exceptional.

B.....86-84

Very good work: above average solutions and clear potential. Most criteria of assignment were surpassed with some improvements to be made. Execution was well done. Studio practice during the project was commendable.

B-.....83-80

Good work: most criteria of the assignment were met. Work showed promise with a few significant improvements to be made. Studio practice was adequate.

C+.....79-77

Slightly above average work: most of the criteria of the assignment were met. The work is not yet a unified whole or cohesive statement, yet effort was made. Studio practice was adequate, but could be more reflective and thoughtful.

C.....76-74

Average work: the assignment directions were followed and the requirements were met in a relatively routine way. Slippage in levels of craft, originality, and presentation. Studio practice was adequate but could be more reflective and thoughtful.

C-.....73-70

Slightly below average work: the assignment directions were followed and the requirements were minimally met, but there is much room for developing assignment's concepts further. The level of craft and breadth and depth of idea development needs improvement. There is some evidence of studio practice, but the quality and quantity is lacking.

D+.....69-67

Below average work: an attempt to solve the problem was made, but there is much room for improving skills and developing concepts further. The criteria of the assignment are barely met. Basic craftsmanship skills have been neglected and there is a lack of breadth and depth of idea development. There is minimal evidence of studio practice.

D.....66-64

Inadequate, below average work: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard.

D-.....63-60

Unacceptable work and effort: the requirements of the assignment are not addressed. The execution of the work is careless and represents an incomplete effort. Work is substandard.

E.....below 60

Unacceptable work and effort: the work submitted is inadequate; the requirements of the problem are not addressed. The piece represents careless and/ or incomplete effort. Work is substandard or the assignment was not submitted.

ATTENDANCE POLICY

Participation in class is necessary to achieve the course objectives. Attendance is taken at the beginning of each class (3pm promptly). Students are expected to arrive on time, stay for the entirety of class and be prepared to participate in all activities. You will be considered tardy if you arrive after class start time. Three late arrivals or early self-dismissals will count as an absence. An unexcused absence does not constitute an extension of an assignment. If you show up to class unprepared, you may be asked to leave, which will count as an unexcused absence.

Attendance is your responsibility. You get three unexcused absences before it affects your grade (use them wisely). After three unexcused absences, your grade will drop by full letter. Your participation grade will drop a full letter after two unexcused absences. Following that, each unexcused absence will drop your participation grade by another letter. Six unexcused absences will result in failing the course.

For any planned absences, in a situation that allows for an excused absence, you must inform me as early as possible prior to class. For all unplanned absences due to an emergency, you should contact me as soon as conditions permit.

Students must be present for the final critique to receive credit for their final project. Appropriate documentation from the student health service must be obtained for medical excuses. Please look at your calendar at the beginning of the semester to see if you have any commitments (for example, religious holidays) that conflict with classes, due dates, or critiques.

If you do have a conflict, please contact me in advance.

Registered students who do not attend at least one of the first two class meetings for the course, and who have not contacted the department to indicate their intent, may be dropped from the course.

UF ILLNESS POLICY

Students who are absent from classes or critiques because of illness should contact the professor. If you are unable to attend class due to illness, please email the instructor prior to the class meeting time. Please state your name, class, as well as the reason you will not be attending class that day.

UF POLICY FOR RELIGIOUS HOLIDAYS

Students, upon prior notification of their instructors, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Read the full UF policy here: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/#religiousholidaystext>

STUDIO USE

You have 24-hour access to the studio. You will be given the combination to the FAD doors. It is for your use only. Please do not let anyone who doesn't already have the class code into the studio. You will need to follow studio guidelines at all times. There is a first aid kit in each room. Remember, the studio is a shared space. While working in studio please respect your classmates/colleagues' personal space and property. Any behavior that makes another student uncomfortable will not be tolerated.

UF SAFETY AND SECURITY

University Police Department: <https://police.ufl.edu> or call 352-392-1111 (or 9-1-1 for emergencies). Student Nighttime Auxiliary Patrol (Snap) call 392-SNAP (92-7627)

SNAP provides nightly escorts anywhere on campus to persons on request. The service is staffed by students, equipped and supervised by the university police department. Escorts are routed on foot and driven trips.

Contact SNAP via telephone providing first name, location of pick-up and destination to the dispatcher who determines the best method of meeting the requester's need. A walking or driving escort is dispatched to the location.

You will receive health and safety training for this course. Afterwards you must sign a document confirming your training, no later than the third class meeting.

FIXITIVES, MISTS, ADHESIVES, SPRAY PAINT

*Use of aerosol products (such as fixative, spray paint) may only be used in the designated spray booth in FAC 211A.

- Both permanent and workable spray fixatives used to fix drawings contain toxic solvents. There is high exposure by inhalation to these solvents because the products are sprayed in the air, often right on a desk or easel. Additionally, you can be inhaling the plastic particles that comprise the fixative itself.
- Spray mists are particularly hazardous because they are easily inhaled. If the paint being sprayed contains solvents, then you can be inhaling liquid droplets of the solvents. In addition, the pigments are also easily inhaled, creating a much more dangerous situation than applying paint by brush.
- Aerosol spray paints have an additional hazard besides pigments and solvents. They contain propellants, usually isobutanes and propane, which are extremely flammable and have been the cause of many fires. Other aerosol spray products such as retouching sprays, spray varnishes, etc. also contain solvents.

LOCKERS AND STORAGE

The SAAH is not responsible for items in lockers. Please watch for posted signs on lockers regarding their use. Each student must share a locker with two students. You are responsible for keeping the locker form attached AT ALL TIMES to your lockers. Lockers will be cleaned out at the end of each semester. When storing materials, you must write your name on everything with a black marker, the course you are in and the instructor's name. The SAAH is not responsible for items left in classrooms.

CONTENT WARNING

In this course, we will cover content and materials that some may find difficult. It is important that in an art course we do not shy away from engaging with materials that may be controversial or challenging. I will do my best to give you advance notice when specific materials or content covered may contain images, language, or perspectives that some may find difficult. I encourage you to reach out to me if you are struggling with the course materials. In class, if you need to step away for a period of time as we are covering particular content, you may do so without penalty, but I ask that you remember that you are responsible for any information covered in your absence

INFORMATION ABOUT UNIVERSITY-WIDE POLICIES AND RESOURCES:

<https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>