ASTU 3000: ROTATING TOPICS – Drawing and Sculpting the Head

Christian Fagerlund (he/him/his)
Office Hours: *by appointment* M/W 9:45-10:45am, T/Th 5-6pm through Zoom, unless in-person is required
Office: ART 287, and for any course related Zoom meeting: https://unt.zoom.us/j/93060196550
Email: christian.fagerlund@unt.edu
Phone: Studio Art office (940) 369-7671
Website: www.christianfagerlund.com

COURSE DESCRIPTION: Drawing and sculpting the Head. 3 hours. Prerequisites: student should have completed at least four of the following courses: ASTU 2101, ASTU 2102, ASTU 2201, ASTU 2202, ASTU 2401, ASTU 2402, ASTU 2701, ASTU 2701, ASTU 2601, ASTU 2602, ASTU 2501, ASTU 2502, ASTU 2801, ASTU 2802

COURSE CONTENT: This course is designed to develop a thorough understanding a relatively complex subject: the human head. Using both drawing and sculpting techniques we will explore shape and proportion, along with relevant skeletal and muscular anatomy as it relates to form, structure, and expression. There will be an emphasis on realism and capturing an accurate likeness in order to hone your observational abilities, rendering skills, and sculpting abilities. For drawing, feel free to use any media with which you feel most proficient, and for sculpting we will be using a non-drying oil-based Plastilna clay.

COURSE OBJECTIVES:
• Develop acute observational skills and hand-eye coordination, using the human head as our primary subject.
• Acquire foundational knowledge and skills in the use of basic tools, techniques, and processes related to representational drawing and sculpting.
• Experience in-depth lectures on anatomy of the head and face as it applies to artists.
• Hone your ability to capture accurate shape, proportion, value, and likeness.
• Develop the ability to translate a model’s likeness into both a flat 2-dimensional drawing and a 3-dimensional sculpture, and develop a more thorough understanding of a subject by synthesizing these two practices.
• Develop an understanding of, and sensitivity to, the various media used throughout the course.

COURSE OUTCOMES: Upon successful completion of this course, students will:
• Understand relevant anatomical structures and how they inform surface morphology.
• Build a sensitivity to value relationships (both general and subtle, large and small) by investigating how light interacts with 3-dimensional forms.
• Be able to create drawings that have both structural integrity and accuracy.
• Understand the planes that make up the head, and how to create both the illusion of those planes (2D) along with an accurate physical sculptural representation.
• Overall, have a more in-depth understanding of the human head (i.e. know it inside and out.)

COURSE REQUIREMENTS:
Participation in critiques (mid-term and final), in-class assignments, and homework assignments.

COURSE TECHNOLOGY REQUIREMENTS:
Remote instruction may be necessary if community health conditions change or you need to self-isolate or quarantine due to COVID. If we move to remote instruction, students will need access to a webcam,
microphone, a computer, and a camera to capture and share images of your work. Please let me know if you have concerns/problems with having these essential materials, and we’ll work together to find a solution. Here is a great resource if you have tech concerns:

**UIT Help Desk:** [UIT Student Help Desk site](http://www.unt.edu/helpdesk/index.htm)

**Email:** helpdesk@unt.edu

**Phone:** 940-565-2324

**In Person:** Sage Hall, Room 130

**Walk-In Availability:** 8am-9pm

**Telephone Availability:**

- Sunday: noon-midnight
- Monday-Thursday: 8am-midnight
- Friday: 8am-8pm
- Saturday: 9am-5pm

**Laptop Checkout:** 8am-7pm

**COURSE STRUCTURE:** Lectures and demonstrations will guide students through the principles used to understand and represent the human head. Studio drawing/sculpting from the model will allow students to become familiar with the process of observation and recording, along with materials and techniques. The final group critique will help students verbalize critical thinking and engage in critical discourse. There will be homework assignments that serve to reinforce the in-class exercises.

The semester will be split into four main sections:

1) Anatomy lectures
2) Long pose portrait studies - Drawing
3) Long pose portrait studies - Sculpting
4) Synthesis of 2D and 3D

**COURSE CONTENT STATEMENT:**
Content in the arts can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, and it is not the college’s practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course.

**REQUIRED TEXTBOOKS & OPTIONAL COURSE MATERIALS:** There are no required texts for this course, but the following is a list of suggested reference books:

**FOR DRAWING:**
- “The Figurative Artist’s Handbook”, Robert Zeller
- “The Artist’s Complete Guide to Figure Drawing”, Anthony Ryder

**FOR ANATOMY:**
- “Human Anatomy for Artists: The Elements of Form”, Eliot Goldfinger
- “Artistic Anatomy”, Dr. Paul Richer and Robert Beverly Hale

**REQUIRED READINGS:**
There are no required readings for this course, although this may change as the semester progresses.
ASSIGNMENTS & ASSESSMENTS:

70% STUDIO WORK:
- Drawing #1/#2/#4 (5% each), Drawing #3 (10%). Anatomy overlay (2.5%). Expression studies (5%).
  - Sculpted features (7.5%). Planar head (10%). Sculpture bust (20%).

20% HOMEWORK ASSIGNMENTS
- Feature studies (5%). Self-portrait (10%). Expression anatomy overlay (5%)

10% PARTICIPATION IN CRITIQUES
- Presentation of your work, engagement (verbal/mental) in critique of your peers’ work.

Generally, assignments are neither turned in, nor graded individually (unless otherwise specified). They will be reviewed based on the calendar.

To be clear; this does not mean that you can procrastinate and cram the work in right a critique, especially because you will be working from a live model. I expect you to complete work according to the schedule. We will meet regularly for in-progress critique. Your work from week 1-7 is graded collectively at the midterm critique. The final critique is an opportunity to review all of your work from the semester.

Grades are based on mastery of technique, and a successful visual demonstration of the principles covered in each particular exercise. Assignments are assessed primarily on accuracy of the following criteria: drawing (proportion/shape), value, structure, anatomy, expression, and form. Other factors determining your grade are attitude, participation, professionalism, and cumulative development in the course. Cumulative development is shown in your ability to integrate previously covered course material into subsequent assignments. Professionalism is demonstrated by preparedness, effective use of class time, consideration for your instructor and your colleagues, and respect for the studio. Participation grades include presenting work and engaging in critiques. A midterm progress report will be given halfway through the semester. Throughout the semester keep your work protected and in good condition.

A (excellent): excellent understanding of concepts, exceptional craftsmanship, effort, and growth.
B (above average): strong awareness of concepts, exceptional effort, adequate craftsmanship, and noticeable improvement.
C (average): moderate improvement, and adequate awareness/effort/craftsmanship.
D (inferior): below average attempts in class work, attendance, and participation.
F (failure): Lack of attempt in class and at class participation, does not meet the basic requirements, and lacks visual awareness.

COURSE SCHEDULE:
This schedule needs to be flexible, and therefore you will be responsible for all communications regarding the upcoming schedule. Edits to this schedule will be communicated through email, in-class, or CANVAS.

<table>
<thead>
<tr>
<th>DATE</th>
<th>TOPICS AND ASSIGNMENTS</th>
<th>HOMEWORK ASSIGNED/DUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>8/29</td>
<td>INTRODUCTION: syllabus, materials, studio guidelines</td>
<td>Prepare to bring basic drawing materials (paper, medium, eraser) for next session</td>
</tr>
<tr>
<td>8/31</td>
<td>Portrait warm-up: quick studies, followed by 2 hour portrait study with value</td>
<td>Bring notetaking materials (sketchbook, mechanical/colored pencils, eraser) to next session</td>
</tr>
<tr>
<td>9/7</td>
<td>Anatomy Lecture I: Bones and muscles. Lecture and notetaking</td>
<td>*Watch, take notes, and draw along with “Portrait Drawing Demo” before 9/14 session (link on Canvas)</td>
</tr>
<tr>
<td>9/12</td>
<td>Anatomy Lecture II: Features. Lecture and notetaking</td>
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<tr>
<td>Date</td>
<td>Activity</td>
<td>Due Dates/Notes</td>
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<td>-----------------------------------------------</td>
<td>--------------------------------------------------------------------------------</td>
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<tr>
<td>9/14</td>
<td><strong>Drawing #1</strong>: one session portrait</td>
<td>Feature studies—due 9/21</td>
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<tr>
<td>9/19</td>
<td><strong>Drawing #2</strong>: one-session portrait</td>
<td>Bring Drawing #1 and #2 to next session</td>
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<tr>
<td>9/21</td>
<td><strong>Anatomy Overlay</strong>: short demo, then practice</td>
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<tr>
<td>9/26</td>
<td><strong>Drawing #3</strong>: two-session portrait</td>
<td>Self-portrait drawing, 9 hours, from life—due at midterm critique</td>
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<tr>
<td>9/28</td>
<td>Drawing #3 continued</td>
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<tr>
<td>10/3</td>
<td>Expression Lecture</td>
<td></td>
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<tr>
<td>10/5</td>
<td><strong>Expression Gestures</strong>: drawn studies from live model</td>
<td>Expression anatomy overlay—due 10/24</td>
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<tr>
<td>10/10</td>
<td><strong>Sculpting Features Demo</strong></td>
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<tr>
<td>10/12</td>
<td><strong>Armature Demo, Features Sculpting</strong>: 1 of 3 sessions</td>
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<tr>
<td>10/17</td>
<td><strong>MIDTERM CRITIQUES I.</strong> Individual meetings. 2 of 3 feature sculpting.</td>
<td>*Self-portrait due Crit space #7</td>
</tr>
<tr>
<td>10/19</td>
<td><strong>MIDTERM CRITIQUES II.</strong> Individual meetings. 3 of 3 feature sculpting, armature building</td>
<td>*Self-portrait due Crit space #7</td>
</tr>
<tr>
<td>10/24</td>
<td><strong>Basic Planar Head</strong>: 1 of 4 sessions</td>
<td>*Expression anatomy overlay due</td>
</tr>
<tr>
<td>10/26</td>
<td>2 of 4</td>
<td></td>
</tr>
<tr>
<td>10/31</td>
<td>3 of 4</td>
<td>*For the rest of the semester, 3 hr/wk working outside of class on your sculptures</td>
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<tr>
<td>11/2</td>
<td>4 of 4</td>
<td></td>
</tr>
<tr>
<td>11/7</td>
<td><strong>Drawing #4</strong>: one-session study</td>
<td></td>
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<tr>
<td>11/9</td>
<td><strong>Sculpture Bust</strong>: 1 of 6 sessions</td>
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<tr>
<td>11/14</td>
<td>2 of 6</td>
<td></td>
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<tr>
<td>11/16</td>
<td>3 of 6</td>
<td></td>
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<tr>
<td>11/21</td>
<td>4 of 6</td>
<td></td>
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<tr>
<td>11/28</td>
<td>5 of 6</td>
<td></td>
</tr>
<tr>
<td>11/30</td>
<td>6 of 6</td>
<td></td>
</tr>
<tr>
<td>12/5</td>
<td><strong>FINAL CRITIQUES I.</strong> Group critique, all studio work due for review</td>
<td>Rm. 466</td>
</tr>
<tr>
<td>12/7</td>
<td><strong>FINAL CRITIQUES II.</strong> Group critique, all studio work due for review</td>
<td>Rm. 466</td>
</tr>
<tr>
<td>12/16</td>
<td>Extra-Credit Studio Cleanup</td>
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</tbody>
</table>

**ATTENDANCE POLICY**

Attendance is mandatory, and obviously perfect attendance is the best way to achieve the objectives of this course. Role will be taken at the beginning of each session, after which time you will be considered either absent or tardy. *IMPORTANT* If you come in late, it is YOUR responsibility to come to me during class to let me know that you are in fact there. Demonstrations and instructions are given at the beginning of class, and therefore it is crucial for you to both be here, and be here on time. The information given during class will not be repeated, and therefore:

*It is your responsibility to get lecture notes/information from a classmate when you are absent. Please obtain the names, e-mail addresses, and phone numbers of 2-3 classmates today. Also make sure that you receive emails associated with your UNT account.*

Three unexcused absences are permitted over the course of the semester; the fourth unexcused absence automatically lowers your final grade by one letter, the fifth lowers the final grade by two letters, etc. In other words, the highest final grade a student with four unexcused absences can receive is a B. If you have excessive absences, consider withdrawing from the course. Make sure you are aware of the last day to withdraw from the course and add/drop deadlines. Tardiness/leaving early will also affect your final grade. Three tardies will count as one unexcused absence.
If you should have to miss class due to illness or a family problem, please contact me immediately via e-mail. Absences will be excused only for severe medical conditions and must be accompanied by a note from the appropriate professional per UNT policy 06.039 (Student Attendance and Authorized Absences). Student athletes must provide official documentation of their game schedule, preferably during the first week of the semester. Attendance policies are not negotiable and can result in a failing final grade, regardless of the quantity or quality of work produced during the semester. *Failure to attend your midterm critique will lower your final grade by one letter. You must attend both sessions of the final critiques. Missing your final critique will result in an “F”. Missing the other day of final critiques will lower your final grade by one letter grade.*

**LATE WORK POLICY**
You may turn in homework assignments up to one session late. Turning in an assignment late will lower its grade by 10%, unless the student provides proof of an acceptable mitigating circumstance: serious illness, death of a family member, or other circumstance if approved by the instructor.

**ACCEPTABLE STUDENT BEHAVIOR**
Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at [deanofstudents.unt.edu/conduct](deanofstudents.unt.edu/conduct).

**STUDIO GUIDELINES:** Familiarize yourself with the “Studio Guidelines – Drawing” chart posted in the studio. You are expected to follow all of these guidelines throughout the semester.

**HEALTH & SAFETY PROGRAM**
Students are required to follow the Department of Studio Art Health and Safety guidelines and are required to complete training for each studio course. The goal of the Studio Art Health and Safety Program is to protect the health and welfare of all faculty, staff, and students and to cooperate with the University of North Texas’ Office of Risk Management. Please visit the website for details and the departmental handbook: [https://art.unt.edu/healthandsafety](https://art.unt.edu/healthandsafety).

**HEALTH & SAFETY AREA SPECIFIC INFORMATION: DRAWING**

1. **Hazards of Media (inherent)**
Educate yourself about the drawing materials you are using by reviewing the SDS for all materials you use.

Drawing materials are pigments suspended in “vehicles” such as wax (crayons), inert materials (pastels, conte crayons, chalks), clay (pencils), and liquids (solvent/water-based inks and marking pens). The hazards of traditional drawing materials arise from exposure to pigments, vehicles and solvents, and are dependent on the toxicity of those elements. Exposure can cause a variety of health issues (for both you and those around you) ranging from skin irritation to lung cancer. The primary forms of exposure to these toxic materials are inhalation, contact, and accidental ingestion. See the “Best Practices” section for way to avoid/lessen exposure.
<table>
<thead>
<tr>
<th>Material</th>
<th>Hazards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fixative</td>
<td>High exposure through inhalation of solvent and plastic particulates.</td>
</tr>
<tr>
<td>Spray Adhesive (not allowed in CVAD spray booths)</td>
<td>High exposure through inhalation of solvent and other toxic chemicals. Possible skin irritation.</td>
</tr>
<tr>
<td>Spray Paint</td>
<td>Very dangerous in all respects.</td>
</tr>
<tr>
<td>Pencils</td>
<td>No real hazards.</td>
</tr>
<tr>
<td>Charcoal/Chalk</td>
<td>Nuisance dust, but can cause chronic lung problems if large amounts are inhaled.</td>
</tr>
<tr>
<td>Pastel</td>
<td>Very dangerous because of the toxicity of pigments, and greater chance of inhalation.</td>
</tr>
<tr>
<td>Crayon/Oil Pastel</td>
<td>No real hazards, except if accidentally ingested.</td>
</tr>
<tr>
<td>Liquid Materials (solvent-based)</td>
<td>Solvent-based drawing inks and permanent felt tip markers often contain Xylene or Alcohol.</td>
</tr>
<tr>
<td>Oil-based clays, non-sulphur</td>
<td>Considered non-hazardous. Roma Plastilina contains sulphur, but is only considered a nuisance odor.</td>
</tr>
</tbody>
</table>

2. Best Practices

Working safely means becoming more knowledgeable about the hazards of the media that you work with, making changes in how you select and handle your art materials, and creating a healthier environment to work in. Many of these hazards can be prevented by following these guidelines:

- In case of emergency, call campus police at (940)565-3000 or call 911
- Wear gloves, wash hands regularly, and avoid any over exposure to materials.
- Try to brush items rather than spraying if possible.
- Never use aerosol media in the classroom. Use the spray booths provided.
- Never try to spray paint by blowing air from your mouth through a tube.
- Use the least dusty types of pastels, chalks, and charcoal
- Don't blow off excess pastel or charcoal dust with your mouth. Instead tap off the build up dust so it falls to the easel tray, trash bin, or floor.
- Wet-wipe or vacuum all surfaces clean of dusts. Do not sweep.
- Use water-based media rather than solvent-based media when possible.
- Alcohol-based markers are less toxic than aromatic solvent-based markers
- All solvent-based drawing inks and permanent markers should be used with good dilution ventilation.

3. Area Health & Safety Rules

All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.

- Follow all CVAD Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found here: https://art.unt.edu/healthandsafety
Follow the CVAD Waste Management Chart in the classroom and other health & safety guidelines posted

File an incident report (forms may be found in the CVAD H&S handbook and in the main office) within 48 hours of the event

Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation work properly

Respect the workspace and your fellow classmates.

Leave the space cleaner than you found it
- Clean up and organize your surroundings
- Throw away trash- whether it is yours or not
- Wipe down your easels, drawing horse and floor area using a wet towel
- Wipe down sinks at the end of class

Respect other’s work. Do not use or move other students’ work/materials

No food or drink allowed in the studio

Practice best practices for material handling. If you have questions, ask your instructor

Do not create “daisy chains” with multiple electric cords.

No hazardous materials down the sink

Store all flammables in the flammable cabinet. Keep the flammable cabinet door at all times.

First aid kits are found in each studio. Notify your instructor or area technician.

All courses must engage in the end of semester clean up.

Only use your class’ designated flat files for storage

Theft will not be tolerated.

Follow the CVAD CONTAINER POLICY (see below)

There are 3 types of labels used in CVAD.

All containers must have a label identifying the contents at all times.

UNIVERSAL LABELS (while chemical is in use):
All secondary/satellite containers for hazardous materials (or what might be perceived as hazardous - i.e. watered-down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents) must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice. Labels can be found in the studios. All containers must be marked with your name, contents and date opened.

UNIVERSAL WASTE LABELS (when material is designated as waste):
All containers solely containing a universal waste must have a universal waste label identifying the contents as “Universal Waste - (type of universal waste)” that are designated as waste for proper disposal. The label must also include the date the first item of universal waste entered the container.

HAZARDOUS WASTE LABELS
All hazardous waste containers must have a label identifying the contents as hazardous. Labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item. All constituents should equal 100%.

EMERGENCY NOTIFICATION & PROCEDURES:
UNT Emergency Guide: http://guidebook.com/app/emergency/guide/unteitmerge...
UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills,
fires, or violence). In the event of a university closure, please refer to the course management system for contingency plans for covering course materials.

MODEL GUIDELINES:
For the most part, the model will be unclothed. We will work with both male and female models of all different ages, body types, etc. Please treat the model with respect and consideration. Make sure you don’t make comments about the model’s appearance or say something that could be misinterpreted. Respect the model’s personal space. Do not ask for the model’s phone number or make any sexual advances. Generally, I will be the liaison between the students and the model (e.g. giving direction, making corrections to the pose, etc.)

USE OF DEVICES:
Turn your phones to silent before class. Using your phone (e.g. handling, looking at, swiping, etc.) in the classroom, for any reason, is absolutely prohibited. The studio is “phone-free.” If it is an emergency, go outside or wait until the break. If you’re planning on listening to your own music, prepare for it outside of the classroom. If you’d like to take progress shots of your work, do outside of the classroom. I will tell you if there is ever an exception to this rule. If I see you using your phone in the studio, regardless of whether the model is posing or on break, you will be given a warning. If it happens a second time, your final grade will be lowered one letter grade…a third time, two letter grades, etc. No exceptions. Photographing models or other subject matter is obviously not permitted.

MATERIAL DEADLINES: You must have all materials from the list below. They will be broken up so that you don’t have to purchase them all at one time, although it is better if you can. I will be providing information in class regarding what you will need for the proceeding session, so please keep in touch with your fellow students if you miss class. *IMPORTANT* If you don’t have the required materials by the deadline on more than two occasions, your final grade will be dropped one full letter grade.

http://www.dickblick.com
http://www.jerrysartarama.com
Vortmans (940) 387-1313
Michael’s (940) 891-0726
Hobby Lobby (940) 387-4471
Reynold’s Advanced Materials, Farmers Branch, (214) 421-4377

MATERIALS (write your name on everything):
DRAWING:
- Large drawing board (½ in. foam core, ¼ in. plywood, or masonite)
- Large clips, 2-4 (if needed)
- Drawing paper: 18 x 24 in. drawing paper (spiral-bound Strathmore 400 Series w/ brown cover)
- Sketchbook (approx. 9 x 12). Can be combined with other classes
- Colored pencils (with sharpener), or 4 mechanical pencils with different colored leads.
- Vine Charcoal, 3-12 sticks (medium and/or soft)
- 1 jumbo stick of vine charcoal, or powdered vine charcoal
- Charcoal pencils (2B, 4B, 6B)
- Compressed charcoal stick (at least one)
- Blending stumps (at least one large one). Look for stumps (“estompe”) as opposed to tortillons
- Chamois cloth
• Fluffy soft brush
• Graphite pencils (HB, 2B, 4B, 6B, and either Kimberly 9XXB, or Staedtler Mars Lumograph **Black 8B**)
• Kneaded eraser
• White rubber eraser
• Retractable eraser (General’s Factis brand)
• Masking tape 1 in.
• Sharpie marker
• Spray Fixative: workable. To be used at home or the spray booth. 1 bottle
• Straight-edge razor or cheap retractable utility knife (for sharpening pencils)
• Sanding pads, or Sandpaper (150 grit, 1 sheet)
• Tool/Tackle box, or **ArtBin** to transport materials
• Mirror (for self-portrait) at least 8 x 10 in. To be used at home (not in class)

**SCULPTING (you can wait until week 5 to buy these)**
- Plastilina oil-based clay (no water-based clay, or clay with sulphur). Amount needed depends on the size of your sculptures. 15-20 lbs. is good for one life-size bust. You will be making 1-2 busts depending on your preference.
  - There are three good options for clay:
    1) J.Mac Classic, Medium Tan (or brown color) from Reynolds Advanced Materials. $3.20/lb. These are sold in 10 lb. blocks.
    2) Sargent Plastilina, terracotta. From Amazon just over $3/lb. These are sold in 5 lb. blocks.
    3) Sculptex, medium. From Reynolds. $4/lb. These are sold in 1 lb. blocks
- One roll of masking tape
- One (12-16” long) piece of 1” x 2” wood
- Armature wire, 2 different gauges: 1/8” and 1/16”, possibly from Amazon or Voertmans.
- Set of sculpting tools that includes wire cutter, loops, a variety of wooden tools.
- Other sculpting tools that you may need (this will depend on the individual).
- 1-2 sets of flanges, nipples, and tees (see photos on CANVAS) from Home Depot.

You will be provided two 12” x 12” pieces of ¼ inch plywood, and tinfoil for making your armature.

*Any other materials that you would like to use throughout the semester*

**FINANCIAL AID SATISFACTORY ACADEMIC PROGRESS - UNDERGRADUATES:** A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility. If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit: [http://financialaid.unt.edu/sap](http://financialaid.unt.edu/sap) for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

**ACADEMIC INTEGRITY:**
According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty,
forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

**DISABILITY ACCOMMODATION**
The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information, refer to the Office of Disability Access website at http://www.unt.edu/oda. You may also contact ODA by phone at (940) 565-4323.

**BUILDING EMERGENCY PROCEDURES:** In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather-related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

**DISCLAIMER:** I have the right to modify the syllabus, schedule, and supply list at any time. It is your responsibility to be aware of these changes (either by attending each session or communicating with your fellow students).