ASTU 2402.501 (3 credit hours)
Monday/Wednesday 2:00 – 4:50 pm
ART 170, 172 & Zoom (rotating)
Ana M. Lopez, MFA/MA (she/her/hers)
Office: Art 209
office hours: Thursday 2-5pm via Zoom
email: ana.lopez@unt.edu
Phone: (940) 369-7671 (Studio Art office)

Course Description:
Design, construction, and forming using basic techniques with an emphasis on personal adornment. Prerequisite: ART 1440, 1450

Course Content and Schedule Changes:
The course schedule reflects expected class progress in course subject matter and is considered tentative. The course schedule is subject to change in content and scope at the Course Instructor's discretion.

Required Textbook:
Tim McCreight's The Complete Metalsmith, any edition

Required tools and materials:
• 1 dozen saw blades - cut #1 (more as needed)
• 1 dozen saw blades - cut #2/0 (more as needed)
• 1 dozen saw blades - cut #4/0 (more as needed)
• White paste flux
• Silver solder - hard, medium, easy (wire or sheet)
• Fine steel wool (#0000) (1 bundle)
• Abrasive paper for metal #220, #320, #400, #600
• Cheap brushes for flux
• Metal: copper, brass, silver (Voertman’s kit has one 6" x 12" sheet of 20g copper. You will need to buy metal throughout the semester.)
The above may be purchased in a kit through Voertmans: https://voertmans.textbooktech.com/products/unt-metalsmithing-kit-voer-3339-wvaqbvpotr

Or individually through a number of other retailers.

**More required tools and materials:**

- Internet access
  
  - A digital camera with which you can upload photos to Canvas. Phone camera is fine.
  - a mobile container to house and transport your tools and materials (tool box, shoe box etc)
  - Two reusable plastic storage containers for turning in work
  - Pill box for sorting solder
  - Permanent marker
  - Masking tape
  - Rubber cement
  - Safety Glasses (if you don’t wear glasses and don’t want to use what's in the studio)
  - Soft cloth for drying work (like old dish cloth)

**These supplies are recommended and will be required if we are forced to go to all-remote delivery:**

- Something that drills holes in metal (such as DRILL MASTER Rotary Tool Kit at Harbor Freight $9.99 or $6.99 with coupon #74712800)
- a few small drill bits, such as #52, #55, #60 (Drill Master comes with three)
- cheap ball peen hammer (such as Harbor Freight PITTSBURGH 8 Oz. Stubby Ball Peen Hammer $2.99)
- smooth, clean, flat steel surface, like a bench block (Tool USA has a tiny one for $3.30)
- c-clamp to go with your bench pin (we provide bench pin)

Additional suppliers and details may be found on Canvas.

**Class Materials for Remote Instruction**

The UNT fall schedule requires this course to have fully remote instruction beginning November 28th. Additional remote instruction may be necessary if community health conditions change or you need to self-isolate or quarantine due to COVID-19. Students
will need access to the all of the above materials at home including those that they purchased for the class, those for remote instruction and those which UNT has provided for their use during the semester (files, saw frame pliers etc). You should make every effort to have the required hand tools for this class with you while you are self-isolating

Information on how to be successful in a remote learning environment can be found at https://online.unt.edu/learn.

Materials Charge

Students will pay a $25 materials fee by cash or check to cover the cost of consumable items and materials provided for this course. The charge is to be paid at Student Financial Services in the University Union with the form provided, and proof of payment given to the Metals Area Technician. Failure to pay before September 11th may result in the instructor withholding materials or tools needed to complete projects.

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Objectives</th>
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<tbody>
<tr>
<td>Knowledge: What students should know</td>
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</tr>
<tr>
<td>Understand the history, current issues, and</td>
<td>Acquire increasingly sophisticated knowledge of the history, current issues,</td>
</tr>
<tr>
<td>direction of the artistic discipline</td>
<td>and direction of metal art media, including functional knowledge of metal</td>
</tr>
<tr>
<td></td>
<td>art techniques.</td>
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<tr>
<td>Place works in the historical, cultural, and</td>
<td>Increased ability to place works in historical, cultural, and stylistic</td>
</tr>
<tr>
<td>stylistic contexts of the artistic discipline</td>
<td>contexts of metal art media.</td>
</tr>
<tr>
<td>Use the technology and equipment of the artistic discipline</td>
<td>Develop advanced knowledge of raw materials and technical procedures.</td>
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</tbody>
</table>

Skills: What students should be able to do

| Use the elements and principles of art to create artworks in the artistic discipline | Utilize the tools, techniques, and processes of metals to create work from concept to finished object. |
| Create artwork that demonstrates perceptual acuity, conceptual understanding, and technical skill | Create works of metal art that demonstrate advanced perceptual acuity, conceptual understanding, and technical skill. |
| Analyze and evaluate works of art in the artistic discipline | Participate in analysis and evaluation of works of metal art. |

Synthesis: How students will combine knowledge and skill to demonstrate learning

| Produce artworks demonstrating technical skill and disciplinary knowledge | Produce metal art objects demonstrating advanced technical skill and disciplinary knowledge. |
| Use knowledge of art and disciplinary vocabulary to analyze artworks | Participate in critique of own works and the works of others using the vocabulary of metals media and demonstrating sound understanding of aesthetic principles and design elements. |
| Participate in critiques of own work and work of others |                                                                           |
Course Structure:

This class occupies two three-hour sessions each week. The class will be divided into thirds. Two thirds of the class will be participating in-person during a given session. The remaining third will meet virtually via Zoom for the last hour of each class session. This arrangement will rotate such that for every three classes, each group will have had six hours of studio time and one hour of online discussion.

Demonstrations will be pre-recorded and posted to Canvas (the online learning system). Students will view these prior to attending class in order to make the most of their studio time. Additional in-class demonstrations and one-on-one instruction will take place during in-person class meetings.

A video will be posted to the Announcements page in Canvas each Friday, detailing what each group should anticipate for the coming week.

Projects will be presented with slide lectures, written directions, and technical demonstrations. There will be assigned due dates for samples, design work and finished projects. Finished projects will receive peer feedback from their group. To enable the best opportunity for feedback, projects should be submitted in a timely manner.

Course Content and Schedule Changes

The course schedule reflects expected class progress in course subject matter and is considered tentative. The course schedule is subject to change in content and scope at the Course Instructor’s discretion.

Course Requirements

Demonstration pieces: A series of demonstrations will be given and students will be expected to produce an example of the following:

- saw, pierce, file, finish
- lap, butt, and t-joint solder
- Pin back
- Bezel set stone
- Hinge

Self portrait silhouette: Students will use fundamental piercing, cutting, filing and finishing skills to create a two dimensional image in metal, incorporating a bezel setting and resolving into a broach.

Movement and change: A piece of jewelry that thoughtfully incorporates a hinged element

Cast in place: A piece of jewelry incorporating a lost wax cast element documented in a meaningful way

Syllabus - Ana M. Lopez
Read/reflect/respond: Students will choose from one of three collections of jewelry research to review and will then respond in written form and use the information to design a theoretical piece of jewelry.

Quizzes: Several quizzes based on the textbook/vocabulary will occur throughout the semester.

Final exam: Will be based on technical terminology and procedures covered over the course of the semester.

Participation: Student are expected to contribute to the community of learning through their participation in group feedback and shared enlightenment.

Student Evaluation

The final grade will be composed of the following elements in these percentages:

- Demonstration pieces 15%
- Self Portrait Silhouette 15%
- Movement and change 15%
- Cast in Place 15%
- Read/Reflect/Respond 10%
- Quizzes 20%
- Final Exam 5%
- Participation 5%

Written or recorded feedback will be given to each student after pieces have been evaluated if the piece was turned in on time. It is important that assignments are present for the class discussion in order that we may all benefit from one another's different perspectives. Samples will be evaluated by the degree to which they achieve the technical prescriptions.

Project Evaluations

Project grades will be determined by the following four criteria in equal parts:

- Craftsmanship/Functionality
- Composition
- Creativity/Concept
- Complexity
### Fall 2020

**Beginning Jewelry**

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<tr>
<th>Date</th>
<th>Group 1</th>
<th>Group 2</th>
<th>Group 3</th>
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</thead>
</table>
| **M** 8/24 | **Before:**  
• Go on the Canvas page for this class  
• Read the syllabus  
• Figure out what group you are in  
• Note staggered start times on the first day based on groups  
• Look at the seating chart to see where you sit  
• Watch these videos: studio tour, tool list.  
• ALWAYS reach out with questions: ana.lopez@unt.edu, or through Canvas.  
  
Arrive at **2pm**, go to room 172  
• What is jewelry for and why do we make it out of metal?  
• Course overview  
| **Before:**  
• Go on the Canvas page for this class  
• Read the syllabus  
• Figure out what group you are in  
• Note staggered start times on the first day based on groups  
• Look at the seating chart to see where you sit  
• Watch these videos: studio tour, tool list.  
• ALWAYS reach out with questions: ana.lopez@unt.edu, or through Canvas.  
  
Arrive at **3pm**, go to room 170  
• What is jewelry for and why do we make it out of metal?  
• Course overview  
| **Before:**  
• Go on the Canvas page for this class  
• Read the syllabus  
• Figure out what group you are in  
• Note staggered start times on the first day based on groups  
• Look at the seating chart to see where you sit  
• Watch these videos: studio tour, tool list.  
• ALWAYS reach out with questions: ana.lopez@unt.edu, or through Canvas.  
  
Arrive at **4pm**, go to room 172  
• What is jewelry for and why do we make it out of metal?  
• Course overview  
| **W** 8/26 | **Before:**  
• Get tools and materials  
• Read syllabus thoroughly  
• Generate a question about the syllabus for the quiz in Canvas.  
• Fill out the last two pages of the syllabus  
• Introduce Yourself Canvas Discussion Assignment  
• Watch sawing and drilling videos on Canvas  
• Watch step shear video on canvas  
  
Come to room **170 at 2pm**  
• Sawing and drilling  
• Return last two pages of the syllabus  
• Sign health and safety acknowledgement  
| **Before:**  
• Get tools and materials  
• Read syllabus thoroughly  
• Generate a question about the syllabus for the quiz in Canvas.  
• Fill out the last two pages of the syllabus  
• Introduce Yourself Canvas Discussion Assignment  
• Watch sawing and drilling videos on Canvas  
• Watch step shear video on canvas  
  
Come to room **172 at 2pm**  
• Sawing and drilling  
• Return last two pages of the syllabus  
• Sign health and safety acknowledgement  
| **Before:**  
• Get tools and materials  
• Read syllabus thoroughly  
• Generate a question about the syllabus for the quiz in Canvas.  
• Fill out the last two pages of the syllabus  
• Introduce Yourself Canvas Discussion Assignment  
• Review Discussion 1 materials  
• Make some notes in preparation for discussion.  
  
Join Group Zoom at **4pm** for discussion  

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**Syllabus - Ana M. Lopez**
<table>
<thead>
<tr>
<th>Date</th>
<th>Group 1</th>
<th>Group 2</th>
<th>Group 3</th>
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</thead>
</table>
| M 8/31 | Before:  
- Review Discussion 1 materials  
- Make some notes in preparation for discussion.  
- Join Group Zoom at 4pm for discussion | Before:  
- Watch videos about filing, sanding and polishing  
- Read materials about filing, sanding and polishing  
- Read Self Portrait assignment handout  
- Come to room 170 at 2pm  
- File  
- Sand  
- Polish  
- Introduce self portrait  
- Join Group Zoom at 4pm for discussion | Before:  
- Watch sawing and drilling videos on Canvas  
- Watch step shear video on canvas  
- Come to room 172 at 2pm  
- Sawing and drilling  
- Return last two pages of the syllabus  
- Sign health and safety acknowledgement |
| W 9/2 | Before:  
- Watch videos about filing, sanding and polishing  
- Read materials about filing, sanding and polishing  
- Read Self Portrait assignment handout  
- Come to room 172 at 2pm  
- File  
- Sand  
- Polish  
- Introduce self portrait  
- Join Group Zoom at 4pm for discussion | Before:  
- Review Discussion 1 materials  
- Make some notes in preparation for discussion.  
- Come to room 170 at 2pm  
- File  
- Sand  
- Polish  
- Introduce self portrait  
- Join Group Zoom at 4pm for discussion | Before:  
- Watch videos about filing, sanding and polishing  
- Read materials about filing, sanding and polishing  
- Read Self Portrait assignment handout  
- Come to room 170 at 2pm  
- File  
- Sand  
- Polish  
- Introduce self portrait |
| M 9/7 | Labor Day, No Classes |
| W 9/9 | Before:  
- Review materials in Photography Module on Canvas  
- Watch Wax and Lacquer video on Canvas  
- Come to room 170 at 2pm  
- Work on Self Portrait  
- Review wax and lacquer  
- Join Group Zoom at 4pm for discussion | Before:  
- Review materials in Photography Module on Canvas  
- Watch Wax and Lacquer video on Canvas  
- Come to room 172 at 2pm  
- Work on Self Portrait  
- Review wax and lacquer | Before:  
- Review Discussion 2 materials  
- Make some notes in preparation for discussion.  
- Come to room 172 at 2pm  
- Work on Self Portrait  
- Review wax and lacquer |

_Syllabus - Ana M. Lopez_
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<tr>
<th>Date</th>
<th>Group 1</th>
<th>Group 2</th>
<th>Group 3</th>
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</thead>
</table>
| **M 9/14** | Before:  
• Review Discussion 2 materials  
• Make some notes in preparation for discussion. | Before:  
• Finish and document Self Portrait  
• Post 2 images of self portrait to Padlet with question  
• Review soldering videos  
• Read soldering materials | Before:  
• Review materials in Photography Module on Canvas  
• Watch Wax and Lacquer video on Canvas |
| | Join Group Zoom at 4pm for discussion | Come to room **170 at 2pm**  
• Turn in Self Portrait silhouette at start of class  
• Individual soldering sessions | Come to room **172 at 2pm**  
• Work on Self Portrait  
• Review wax and lacquer |
| **W 9/16** | Before:  
• Finish and document Self Portrait  
• Post 2 images of self portrait to Padlet with question  
• Review soldering videos  
• Read soldering materials | Before:  
• Review Self Portraits on Padlet | Before:  
• Finish and document Self Portrait  
• Post 2 images of self portrait to Padlet with question  
• Review soldering videos  
• Read soldering materials |
| | | Come to room **172 at 2pm**  
• Turn in Self Portrait silhouette at start of class  
• Individual soldering sessions | Come to room **170 at 2pm**  
• Turn in Self Portrait silhouette at start of class  
• Individual soldering sessions |
| **M 9/21** | Before:  
• Complete Quiz 1 on Canvas  
• Review score and fold materials  
• Review flexible shaft materials | Before:  
• Complete Quiz 1 on Canvas  
• Review score and fold materials  
• Review flexible shaft materials | Before:  
• Review self portraits on Padlet  
• Complete Quiz 1 on Canvas |
| | Come to room **170 at 2pm**  
• Work on score and fold samples  
• Try flexible shaft tools | Come to room **172 at 2pm**  
• Work on score and fold samples  
• Try flexible shaft tools | Join Group Zoom at 4pm for discussion  
• Self Portrait group discussion  
• Soldering - Hows it going? |
| **W 9/23** | Before:  
• Review Self Portraits on Padlet | Before:  
• Look at Pin Stem Materials  
• Watch Pin Stem Demo Videos | Before:  
• Review score and fold materials  
• Review flexible shaft materials |
<table>
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<tr>
<th>Date</th>
<th>Group 1</th>
<th>Group 2</th>
<th>Group 3</th>
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<tbody>
<tr>
<td></td>
<td>Join Group Zoom at 4pm for discussion</td>
<td>Come to room 170 at 2pm</td>
<td>Come to room 172 at 2pm</td>
</tr>
<tr>
<td></td>
<td>• Self Portrait group discussion</td>
<td>• Work on sample pin stem</td>
<td>• Work on score and fold samples</td>
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<tr>
<td></td>
<td>• Soldering - Hows it going?</td>
<td></td>
<td>• Try flexible shaft tools</td>
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<tr>
<td>M 9/28</td>
<td>Before:</td>
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<tr>
<td></td>
<td>• Look at Pin Stem Materials</td>
<td>• Review Discussion 2 materials</td>
<td>• Look at Pin Stem Materials</td>
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<tr>
<td></td>
<td>• Watch Pin Stem Demo Videos</td>
<td>• Make some notes in preparation for discussion.</td>
<td>• Watch Pin Stem Demo Videos</td>
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<tr>
<td>W 9/30</td>
<td>Come to room 172 at 2pm</td>
<td>Come to room 172 at 2pm</td>
<td>Join Group Zoom at 4pm for discussion</td>
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<td>• Work on sample pin stem</td>
<td>• Work on sample pin stem</td>
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<td>• Start on bezel setting</td>
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<td>M 10/5</td>
<td>Before:</td>
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<td></td>
<td>• Review Self Portrait Assignment</td>
<td>• Finish pin stems</td>
<td>• Document pin stem in progress and email to Ana with any questions.</td>
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<tr>
<td></td>
<td>• Make some notes in preparation for discussion.</td>
<td></td>
<td>• Watch bezel setting video</td>
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<td></td>
<td>• Review bezel setting materials</td>
</tr>
<tr>
<td></td>
<td>Join Group Zoom at 4pm for discussion</td>
<td>Come to room 170 at 2pm</td>
<td>Come to room 172 at 2pm</td>
</tr>
<tr>
<td></td>
<td>• Considerations for adding bezel and pin stems to the self portrait</td>
<td>• Turn in Pinstems</td>
<td>• Work on sample pin stem</td>
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<tr>
<td>W 10/7</td>
<td>Before:</td>
<td></td>
<td>• Start on bezel setting</td>
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<tr>
<td></td>
<td>• Finish pin stems</td>
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<td></td>
<td>Come to room 172 at 2pm</td>
<td>Join Group Zoom at 4pm for discussion</td>
<td>Come to room 170 at 2pm</td>
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<td>• Turn in Pinstems</td>
<td>• Considerations for adding bezel and pin stems to the self portrait</td>
<td>• Turn in Pinstems</td>
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<td>• Work on Bezel setting</td>
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<td>• Work on Bezel setting</td>
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<tr>
<td>M 10/1 2</td>
<td>Before: • Finish bezel setting</td>
<td>Before: • Finish bezel setting</td>
<td>Before: • Review Self Portrait Assignment • Make some notes in preparation for discussion.</td>
</tr>
<tr>
<td></td>
<td>Come to room <strong>170 at 2pm</strong> • Turn in bezel set at start of class • Start work on Self Portrait with pin stem and bezel</td>
<td>Come to room <strong>172 at 2pm</strong> • Turn in bezel set at start of class • Start work on Self Portrait with pin stem and bezel</td>
<td>Join Group Zoom at <strong>4pm</strong> for discussion • Considerations for adding bezel and pin stems to the self portrait</td>
</tr>
<tr>
<td>W 10/1 4</td>
<td>Before: • Review Discussion 3 materials • Make some notes in preparation for discussion.</td>
<td>Before: • Work on Self Portrait with bezel setting and pinback</td>
<td>Before: • Finish bezel setting</td>
</tr>
<tr>
<td></td>
<td>Join Group Zoom at <strong>4pm</strong> for discussion</td>
<td>Come to room <strong>170 at 2pm</strong> • Work on Self Portrait with bezel setting and pinback</td>
<td>Come to room <strong>172 at 2pm</strong> • Turn in bezel set at start of class • Start work on Self Portrait with pin stem and bezel</td>
</tr>
<tr>
<td>M 10/1 9</td>
<td>Before: • Work on Self Portrait with bezel setting and pinback</td>
<td>Before: • Review Discussion 3 materials • Make some notes in preparation for discussion.</td>
<td>Before: • Work on Self Portrait with bezel setting and pinback</td>
</tr>
<tr>
<td></td>
<td>Come to room <strong>172 at 2pm</strong> • Work on Self Portrait with bezel setting and pinback</td>
<td>Join Group Zoom at <strong>4pm</strong> for discussion</td>
<td>Come to room <strong>170 at 2pm</strong> • Work on Self Portrait with bezel setting and pinback</td>
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<tr>
<td>W 10/2 1</td>
<td>Before: • Work on Self Portrait with bezel setting and pinback</td>
<td>Before: • Work on Self Portrait with bezel setting and pinback</td>
<td>Before: • Read Movement and Change assignment • Review Movement and Change Materials</td>
</tr>
<tr>
<td></td>
<td>Come to room <strong>170 at 2pm</strong> • Self Portrait with Bezel setting and pin stem due by end of class • Faculty will document Self Portrait and post to Padlet</td>
<td>Come to room <strong>172 at 2pm</strong> • Self Portrait with Bezel setting and pin stem due by end of class • Faculty will document Self Portrait and post to Padlet</td>
<td>Join Group Zoom at <strong>4pm</strong> for discussion • Discuss ideas of movement and change</td>
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<tr>
<td>Date</td>
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</tbody>
</table>
| M 10/26 | Before: • Read Movement and Change assignment  
• Review Movement and Change Materials  
• Comment on Self Portraits on Padlet | Before: • Comment on Self Portraits on Padlet  
• Students watch hinge making video  
• Students review hinge materials | Before: • Work on Self Portrait with bezel setting and pinback |
|       | Join Group Zoom at 4pm for discussion  
• Discuss ideas of movement and change | Come to room 170 at 2pm  
• Students work on hinge demos | Come to room 172 at 2pm  
• Self Portrait with Bezel setting and pin stem due by end of class  
• Faculty will document Self Portrait and post to Padlet |
| W 10/28 | Before: • Students watch hinge making video  
• Students review hinge materials | Before: • Read Movement and Change assignment  
• Review Movement and Change Materials | Before: • Students watch hinge making video  
• Students review hinge materials  
• Comment on Self Portraits on Padlet |
|       | Come to room 172 at 2pm  
• Students work on hinge demos | Join Group Zoom at 4pm for discussion  
• Discuss ideas of movement and change | Come to room 170 at 2pm  
• Students work on hinge demos |
| M 11/2 | Before: • Work on hinge demo  
• Plan for Movement and Change piece | Before: • Work on hinge demo  
• Plan for Movement and Change piece | Before: • Watch wax working video  
• Review wax working reading  
• Read Cast in Place Assignment |
|       | Come to room 170 at 2pm  
• Hinge demos due by end of class  
• Start work on Movement and Change  
• Students receive wax for Cast in Place | Come to room 172 at 2pm  
• Hinge demos due by end of class  
• Start work on Movement and Change  
• Students receive wax for Cast in Places | Join Group Zoom at 4pm for discussion about Cast in Place |
| W 11/4 | Before: • Watch wax working video  
• Review wax working reading  
• Read Cast in Place Assignment  
• Start working on waxes outside of class | Before: • Working on waxes outside of class  
• Work on Movement and Change | Before: • Work on hinge demo  
• Plan for Movement and Change piece |
<table>
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<tbody>
<tr>
<td></td>
<td>Join Group Zoom at <strong>4pm</strong> for discussion about Cast in Place</td>
<td>Come to room <strong>170 at 2pm</strong> • Work on Movement and Change</td>
<td>Come to room <strong>172 at 2pm</strong> • Hinge demos due by end of class</td>
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<td></td>
<td></td>
<td></td>
<td>• Start work on Movement and Change</td>
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<td></td>
<td>• Students receive wax for Cast in Place</td>
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<tr>
<td><em>M</em> 11/9</td>
<td>Before: • Working on waxes outside of class</td>
<td>Before: • Watch wax working video • Review wax working reading</td>
<td>Before: • Working on waxes outside of class</td>
</tr>
<tr>
<td></td>
<td>• Work on Movement and Change</td>
<td>• Read Cast in Place Assignment • Start working on waxes outside of class</td>
<td>• Work on Movement and Change</td>
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<tr>
<td><em>W</em> 11/1</td>
<td>Before: • Working on waxes outside of class</td>
<td>Before: • Working on waxes outside of class</td>
<td>Before: • Working on waxes outside of class</td>
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<tr>
<td>1</td>
<td>• Work on Movement and Change</td>
<td>• Work on Movement and Change</td>
<td>• Read Abominable Jewelry Assignment</td>
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<td></td>
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<td></td>
<td>• Start to look for your Abominable jewelry</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Come to room <strong>170 at 2pm</strong> • Work on Movement and Change</td>
<td>Join Group Zoom at <strong>4pm</strong> for discussion</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Discuss Abominable Jewelry</td>
</tr>
<tr>
<td><em>M</em> 11/16</td>
<td>Before: • Working on waxes outside of class</td>
<td>Before: • Working on waxes outside of class</td>
<td>Before: • Working on waxes outside of class</td>
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<tr>
<td></td>
<td>• Read Abominable Jewelry Assignment</td>
<td>• Work on Movement and Change</td>
<td>• Work on Movement and Change</td>
</tr>
<tr>
<td></td>
<td>• Start to look for your Abominable jewelry</td>
<td></td>
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<tr>
<td></td>
<td>Join Group Zoom at <strong>4pm</strong> • Discuss Abominable Jewelry</td>
<td>Come to room <strong>170 at 2pm</strong> • Movement and Change due by end of class</td>
<td>Come to room <strong>172 at 2pm</strong> • Work on Movement and Change</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Faculty will post images to Padlet</td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Group 1</td>
<td>Group 2</td>
<td>Group 3</td>
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<tr>
<td>W 11/18</td>
<td>Before: • Working on waxes outside of class</td>
<td>Before: • Working on waxes outside of class</td>
<td>Before: • Working on waxes outside of class</td>
</tr>
<tr>
<td></td>
<td>• Work on Movement and Change</td>
<td>• Read Abominable Jewelry Assignment</td>
<td>• Work on Movement and Change</td>
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<tr>
<td></td>
<td></td>
<td>• Start to look for your Abominable jewelry</td>
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<td></td>
<td>• Give Padlet Feedback for Movement and Change</td>
<td></td>
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<tr>
<td></td>
<td>Come to room <strong>172 at 2pm</strong></td>
<td>Join Group Zoom at <strong>4pm</strong> for live casting feed</td>
<td>Come to room <strong>170 at 2pm</strong></td>
</tr>
<tr>
<td></td>
<td>• Movement and Change due by end of class</td>
<td>• Discuss Abominable Jewelry</td>
<td>• Movement and Change due by end of class</td>
</tr>
<tr>
<td></td>
<td>• Faculty will post images to Padlet</td>
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<td>• Faculty will post images to Padlet</td>
</tr>
<tr>
<td>M 11/23</td>
<td>Before: • Watch lost wax casting video</td>
<td>Before: • Work on waxes outside of class</td>
<td>Before: • Give Padlet Feedback for Movement and Change</td>
</tr>
<tr>
<td></td>
<td>• Work on waxes outside of class</td>
<td>• Work on waxes outside of class</td>
<td>• Watch lost wax casting video</td>
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<td>• Give Padlet Feedback for Movement and Change</td>
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<td>• Work on waxes outside of class</td>
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<td></td>
<td>Come to room <strong>170 at 2pm</strong></td>
<td>Come to room <strong>172 at 2pm</strong></td>
<td>Come to Enameling Room at <strong>2pm</strong></td>
</tr>
<tr>
<td></td>
<td>• Final waxes, sprued and weighed, due by end of class</td>
<td>• Final waxes, sprued and weighed, due by end of class</td>
<td>• Final waxes, sprued and weighed, due by end of class</td>
</tr>
<tr>
<td>W 11/5</td>
<td>Before: • Work on Abominable Jewelry Assignment</td>
<td>Before: • Work on Abominable Jewelry Assignment</td>
<td>Before: • Work on Abominable Jewelry Assignment</td>
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<tr>
<td></td>
<td>• Optional: watch casting video</td>
<td>• Optional: watch casting video</td>
<td>• Optional: watch casting video</td>
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<tr>
<td></td>
<td>• Students may pick up their castings</td>
<td>• Students may pick up their castings</td>
<td>• Students may pick up their castings</td>
</tr>
<tr>
<td>M 11/30</td>
<td>Before: • Students post photo of cast in place to Padlet</td>
<td>Before: • Students post photo of cast in place to Padlet</td>
<td>Before: • Students post photo of cast in place to Padlet</td>
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<tr>
<td></td>
<td>• Work on Abominable Jewelry Assignment</td>
<td>• Work on Abominable Jewelry Assignment</td>
<td>• Work on Abominable Jewelry Assignment</td>
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<tr>
<td></td>
<td>Join Group Zoom at <strong>2 pm</strong></td>
<td>Join Group Zoom at <strong>3 pm</strong></td>
<td>Join Group Zoom at <strong>4 pm</strong></td>
</tr>
<tr>
<td></td>
<td>• Group feedback on Cast in Place piece/ image context</td>
<td>• Group feedback on Cast in Place piece/ image context</td>
<td>• Group feedback on Cast in Place piece/ image context</td>
</tr>
</tbody>
</table>

**Syllabus - Ana M. Lopez**
### Outside Studio Hours:

Students will need to make reservations to use the Metalsmithing & Jewelry studio outside of their scheduled class times. Reservations should be made in advance through Book Scheduler. You will need to reserve a bench space in 170 or 172, and spots in any other room you need that day, so please plan ahead. You will only be able to reserve time in rooms that your course requires. Some reservable stations will require approval from the Metals Technician (for example casting and forging). When arriving at the studio, you will need to check in with the attendant and check out with them when you leave. The attendant is not a Studio Monitor and is not someone you should ask for technical help. Students who repeatedly fail to show for their reservations may lose reservation privileges.

### Class Participation Expectations

You are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that everyone has an opportunity to gain from time spent in class, unless otherwise approved by the instructor, you are prohibited from using cellular phones or beepers, checking your email or surfing the internet, updating your social networking sites, eating or drinking in class, making offensive remarks, reading

<table>
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<th>Date</th>
<th>Group 1</th>
<th>Group 2</th>
<th>Group 3</th>
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</table>
| W 12/2 | Before:  
• Make any revisions to piece or photograph  
• Work on Abominable Jewelry Assignment  
• Students email high dpi image of Cast in Place to faculty for use in publication  
• Turn in Abominable Jewelry Assignment by 5pm | Before:  
• Make any revisions to piece or photograph  
• Work on Abominable Jewelry Assignment  
• Students email high dpi image of Cast in Place to faculty for use in publication  
• Turn in Abominable Jewelry Assignment by 5pm | Before:  
• Make any revisions to piece or photograph  
• Work on Abominable Jewelry Assignment  
• Students email high dpi image of Cast in Place to faculty for use in publication  
• Turn in Abominable Jewelry Assignment by 5pm |
| M 12/7 | Before:  
• Arrange for safe collection of cast work and tools by instructor  
• Study quizzes to prepare for final  
• Take final exam by 5pm  
• Return UNT tools by appointment or mail  
• Turn in cast piece by appointment or mail | Before:  
• Arrange for safe collection of cast work and tools by instructor  
• Study quizzes to prepare for final  
• Take final exam by 5pm  
• Return UNT tools by appointment or mail  
• Turn in cast piece by appointment or mail | Before:  
• Arrange for safe collection of cast work and tools by instructor  
• Study quizzes to prepare for final  
• Take final exam by 5pm  
• Return UNT tools by appointment or mail  
• Turn in cast piece by appointment or mail |
newspapers or magazines, sleeping or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in, minimally, a request to leave class.

**Attendance and Late Work Policies:**

Attendance is mandatory for all class times unless otherwise announced by the instructor. Attendance will be taken at 2:05. Students who arrive after 2:05 will be counted tardy, which is the equivalent of 1/3 of an absence. Students who arrive after 2:05 must ensure that the instructor has noted their arrival for the purpose of attendance taking. Students who miss more than an hour of class will be counted as absent for that day. Each student is allowed no more than three unexcused absences. Each additional unexcused absence will result in the student’s final grade for the course being lowered by one third of a letter grade.

When absent, students are still responsible for material covered, announcements made, handouts given, and amendments made to course requirements. Late work must be turned in at the next class the student attends. Late work may be subject to a penalty of 10% deducted from the assignment’s value per class day the work is late if the reason for its tardy delivery has not been excused.

Excused absences for temporary illnesses or extenuating circumstances will be processed through the Dean of Students office. The following is from the Dean of Students website [https://deanofstudents.unt.edu/resources/temporary-illness](https://deanofstudents.unt.edu/resources/temporary-illness)

**Students may request temporary illness/disability assistance by completing the following steps:**

- Provide the Dean of Students Office with a letter from a medical doctor, or other qualified professional, which must contain the following:
  - A diagnosis and how the diagnosis impacts your academic pursuits
  - Duration of illness, from the time it began to impact you academically and until the expected recovery
  - Documentation may also include recommendations for academic adjustments (e.g. excuse absences, tardiness leniency, extend time for tests)
  - After receiving the medical documentation, the Dean of Students Office will send an email to your professors or provide you with an absence verification slip to take to your professors.
• It is your responsibility to discuss your absence with your professors and work out the
details of the adjustments.

Remember, your professors have no obligation to make temporary adjustments. If they
decline to allow adjustments you may need to drop the course, ask for an incomplete (i) (if
allowed), or repeat the class in the future.

The UNT Policy on attendance may be found here:


COVID-19 Impact on Attendance

While attendance is expected as outlined above, it is important for all of us to be mindful
of the health and safety of everyone in our community, especially given concerns about
COVID-19. Please contact me if you are unable to attend class because you are ill, or
unable to attend class due to a related issue regarding COVID-19. It is important that you
communicate with me.

If you are experiencing any symptoms of COVID-19 (https://www.cdc.gov/coronavirus/
2019-ncov/symptoms-testing/symptoms.html) please seek medical attention from the
Student Health and Wellness Center (940-565-2333 or askSHWC@unt.edu) or your health
care provider PRIOR to coming to campus. UNT also requires you to contact the UNT
COVID Hotline at 844-366-5892 or COVID@unt.edu for guidance on actions to take due
to symptoms, pending or positive test results, or potential exposure. While attendance is
an important part of succeeding in this class, your own health, and those of others in the
community, is more important.

Class Materials for Remote Instruction

Additional remote instruction may be necessary if community health conditions change or
you need to self-isolate or quarantine due to COVID-19. Students will need access to a
webcam and microphone as well as the tools listed in the all remote tool list to participate
in fully remote portions of the class. Information on how to be successful in a remote
learning environment can be found at https://online.unt.edu/learn.

Face Coverings

Face coverings are required in all UNT facilities. Students are expected to wear face
coverings during this class. If you are unable to wear a face covering due to a disability,
please contact the Office of Disability Access to request an accommodation. UNT face
covering requirements are subject to change due to community health guidelines. Any
changes will be communicated via the instructor.

Class Recordings & Student Likenesses
Synchronous (live) sessions in this course may be recorded for students enrolled in this class section to refer to throughout the semester. Class recordings are the intellectual property of the university or instructor and are reserved for use only by students in this class and only for educational purposes. Students may not post or otherwise share the recordings outside the class, or outside the Canvas Learning Management System, in any form. Failing to follow this restriction is a violation of the UNT Code of Student Conduct and could lead to disciplinary action.

**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.

**Health & Safety Area Specific Information: Metalsmithing & Jewelry**

1. **Hazards of Media (inherent)**

   **Chemicals, Metal Etching and Plating**
   Chemicals used for patinas and plating are toxic and corrosive. There are mild acids and chemicals that are not compatible. Electrical currents are used is some etching/plating processes.

   **Enamels**
Enamels contain silica and heavy metals. Enameling kilns can damage eyes over prolonged unprotected use (IR 3 glasses are recommended for enameling and are available in the studio). High temperatures are used for enameling, be cautious of hot surfaces and objects.

Epoxy, Natural and Synthetic Polymers, Resins
Epoxies, resins, glues, plastics/acrylics and body fillers produce toxic fumes, skin irritants and generate both toxic and liquid hazardous waste. All of these (including some stones) can contain silica causing toxic fumes when sanded. Some polyester resins, plastics, urethane rubbers, and silicon rubbers are used in mold making and can be even more toxic and irritating to the skin when in liquid form.

Metalworking
Metalworking produces toxic and/or irritating dust and fumes. Welding produces toxic fumes and radiates UV light. Soldering produces toxic, carcinogenic fumes from flux. Be cautious of hot objects. Soldering bricks and pumice rocks can create irritating dust.
Corrosion products used in patinas (oxides, carbonates, sulfides, or sulfates) produce toxic fumes and irritating dust. Pickle is corrosive and toxic. Flammable gases are used for soldering and annealing metal.
Buffing and grinding equipment involve high speed rotating disks/wheels that are dangerous if not used properly.
Lifting heavy equipment and repetitive processes can lead to strain injuries. Electric tools cause vibrations, which can also lead to strain on the muscles. Noise from percussive equipment and tools can damage hearing.

Metal Casting Techniques
Metal casting produces toxic fumes. Investment contains silica and produces irritating dust when mixed. Casting torch will damage eyes if proper IR glasses/goggles aren’t worn. Be cautious of hot surfaces and objects.

Stones, Plaster, and other Dusts, Clays and Powders
Minerals in stone, ceramics, glass, and abrasives (e.g. flint, steatite, dolomite, fluorspar stone, silica, garnet) produce toxic and irritating dust. Plaster is calcium sulfate, which produces toxic, irritating dust during mixing.

Spray Lacquer, Paint, Stains, Solvents, Paint Stripper and other Aerosol Sprays
Spray paint, stains, paint strippers and other aerosol sprays produce toxic fumes, skin irritants and generates liquid hazardous waste in excess paint and solvents used in cleaning (acetone, mineral spirits).

Solvents
Solvents are flammable and toxic. All solvents can cause defatting of the skin and dermatitis from prolonged or repeated exposure. Turpentine can also cause skin allergies and can be absorbed through the skin. Acute inhalation of high concentrations of turpentine or mineral spirits can cause narcosis (dizziness, nausea, fatigue, loss of coordination, coma, etc.) and respiratory irritation. Chronic inhalation of turpentine can cause kidney damage and possible respiratory allergies. Chronic inhalation of large amounts of mineral spirits could cause brain damage. Odorless mineral spirits or turpenoid, which have had the aromatic hydrocarbons removed, are less hazardous.

Pitch, Wax
Pitch is flammable. Overheating pitch degrades it and releases toxic fumes. Never use a torch to heat pitch. Wear eye protection and gloves when heating or breaking pitch.
Overheating wax can release flammable vapors and irritating, toxic fumes. Boiling wax is dangerous and can cause burns.

2. Best Practices

- Only use tools and equipment that instructors have demonstrated during class time.
- If you are ever unsure or uncomfortable using a tool or machine please talk to an instructor or technician. Plan ahead and ask your instructor to demonstrate the tool/machine during class time so that you are properly trained and comfortable to use it on your own during open studio hours.
- Wear the proper safety equipment for each process.
• Wear appropriate personal protection while working at your bench. Eye protection should be worn while using a jeweler’s saw, files or flex shaft (prescription glasses are suitable). Dust masks should be worn when using abrasives in flex shaft.
• Wear appropriate gloves when using any type of solvent, acid or chemical. (Long chemical gloves are in the Chemical Room; disposable nitrile gloves are provided throughout the studio.)
• Read and follow posted signs about equipment usage, safety gear and clean-up.
• ALWAYS clean up messes produced by any material or practice to prevent from exposing others to the hazards of that material and/or practice. Use alcohol to clean up resin/mold making materials. Use a wet sponge to clean up enameling areas.
• Use yellow sorbent pads or spill kit to soak up liquid/chemical spills. If chemical is considered hazardous, place soaked pads in plastic bag or bucket, label and notify area technician. Area of spill should be cleaned with mild detergent and water.
• Ear protection is advised when forging, raising, etc. Foam earplugs are provided by the studio.
• Wearing a dust mask when enameling is advised. Enamels contain silica and heavy metals.
• Avoid contaminating enamels and powder coat with other colors, firescale, other debris.
• The powder coat oven should not be used for any other purpose.
• Do not change programs of Casting or Enameling Kilns. Alert an instructor or technician if a program has been changed.
• Denatured Alcohol, solvents, spray lacquer and finishing wax must be stored in the Flammable Cabinet. Never store alcohol lamps with alcohol in them. When pouring Denatured Alcohol, place lamp or container in sink and use a funnel to minimize spills.
• Flammable gases are located at soldering and annealing stations. Only use gases through the control of torch handles. Torches may only be used at designated soldering/annealing stations.
• Flammable items, including paper towels, pitch and wax, may not be used at soldering/annealing stations.
• Use ventilation for tasks that create fumes, including soldering, pickling and enameling.
• There are many hazardous chemicals stored in the Chemical Room as well as equipment that can cause you harm if used improperly. Return chemicals to the proper storage place. Notify area technician of missing labels or damaged containers. All containers and funnels should be thoroughly rinsed and dried before and after use. If a container or other item has a dedicated chemical use, do not use it for any other purpose.
• Label patina containers with your name, type of patina, date and class. Store container in Blue Corrosive cabinet. See area technician about proper disposal of chemicals.
• Do not leave hot plates unattended, unplug when finished using. Never allow patina or wax to boil. Use heat guns to heat pitch.
• Use copper tongs for taking work in and out of pickle solution. Avoid getting pickle on skin or clothing, avoid splashes and spills. Use baking soda to neutralize pickle spilled on clothing.
• Do not pour pickle solution down sink drains. Dispose of used pickle by carefully pouring into collection container (labeled “Spent Pickle”). Use a funnel to pour and wipe up any spill liquid.
• Do not leave Liver of Sulfur out. If the solution can still be used, pour into the labeled brown bottle. If the solution is spent, pour in collection container (labeled ‘Spent Liver of Sulfur’).
• Sharp objects, including X-acto and saw blades, should be disposed of in approved ‘Sharps’ container. Metal should be disposed of by placing into scrap bins, never regular trash.
• Skin and eye irritation can occur when using mild acids. If acid (including pickle) come in contact with skin, wash the area with soap and water. If acids come in contact with eyes, rinse eyes at an eyewash station for 15 minutes. Eyewash stations are located at the sinks in room 170 and 172. If irritation persists, seek medical attention.
• When working in the studio outside of class time, be aware of other students in other areas of the metals studio. Identify the monitor on duty in case you have a question or emergency. If you are the last to leave the studio, turn off all equipment (the only exception is kilns being used for casting). Properly turn off soldering torches and bleed hoses.
• Monitors will unlock studio rooms 174-178 during their shifts. Rooms should be locked at the end of the night or if no monitor is available.
• Monitors and graduate students are not to share lock combinations with other students.
• Put away tools when you are done using them so that they are available for other students.
• Use sign-in sheets for processes including electroforming, etching, and forging. This allows other students to use the equipment in shifts. Failure to sign-in and follow rules may result in loss of privileges to use that equipment.
• Use spray lacquer or paint in spray booth only, never in the Metals studio.
• Do not use damaged tools or equipment. Report damages immediately to an instructor or technician. If damages occur outside of class time, place a visible sign on the damaged equipment.
• Drink containers must have lids. Food is not allowed in the studios, go to designated area to eat.

3. Links to more information on Health & Safety for the discipline

https://info.risd.edu/environmental-health-safety/#environmental-health-safety
https://www.ganoksin.com/article/potentially-harmful-metalsmithing-substances/
http://www.silversmithing.com/1safety.htm
https://www.depts.ttu.edu/art/Programs/graduate/studio_art/jewelry/includes/jewelry_studio.pdf

Chemical Safety:
https://ehs.princeton.edu/laboratory-research/chemical-safety

4. 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 or area technician.

• 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.
• In case of emergency, call campus police at (940)565-3000 or call 911.
• 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.
• No food or drink in the studio
• Practice best practices for material handling. If you have questions about a material, ask your instructor for guidance.
• Do not spray any aerosols in any CVAD classroom/studio/doorway or exterior wall/floor. Use the spray booths provided.
• No consumption of alcohol or smoking is permitted in the studios.
• Clean up after yourself- wipe down counters and benches with a wet sponge, sweep or vacuum floors.
• Do not block doorways or block access to lights.
• Do not remove furniture from rooms or borrow furniture from rooms without permission from the area coordinators.
• Do not create “daisy chains” with multiple electric cords.
• No hazardous materials should be poured down sinks.
• Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.
• First aid kits are found in each studio. Notify your instructor or area technician if supplies are low.
• Report any safety issues IMMEDIATELY to your instructor or area technician.
• All courses must engage in an end of the semester clean up.
• Children, pets and non-enrolled persons are not allowed in the studio for their own safety.
• Follow all appropriate safety procedures as demonstrated by instructor. Do not use any tools or equipment that you have not been trained on.
• Always wear closed-toe shoes. Tie long hair back and avoid wearing loose clothing or dangling jewelry (hazardous with power tools and soldering).
• Studio Monitors are not allowed to teach new techniques or supervise casting.
• Follow proper safety procedures for turning gas on and off at soldering and annealing stations.
• Wear a dust mask when appropriate (enameling, sand blasting, powder coating, etc.).
• Eye protection should be worn during most processes. Safety glasses, face shields, tinted kiln and casting goggles are available throughout the studio.
• If you are the last person to leave the studio, turn off any equipment. If you are unsure about anything ask your instructor, technician or a studio monitor.
• Do not use Chemical Room unless under special instruction. Refer to posted signs for proper procedures, safety and clean-up.
• Turn ventilation hoods and snorkels on for processes such as soldering, pickling, enameling, casting, etc.
• Only use Buffing Room equipment if you have been trained by an instructor. Follow posted directions on safety and clean-up.
• Do not enter the Graduate Studio without permission.
• Safety Data Sheets (SDS) for studio materials are maintained by area technician.
• 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 Notifications and 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.

**Sexual Discrimination, Harassment and Assault**
UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and
counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

UNT's Dean of Students’ website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: http://deanofstudents.unt.edu/resources_0. UNT’s Student Advocate she can be reached through e-mail at SurvivorAdvocate@unt.edu or by calling the Dean of Students’ office at 940-565-2648. You are not alone. We are here to help.

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.

Course Risk Factor

According to University Policy, this course is classified as a category three course. Students enrolled in this course are exposed to significant hazards which have the potential to cause serious bodily injury or death. In this class, those risks are related to the use of power tools, chemical substances, open flames and similar metalworking equipment. Students enrolled in this class will be informed of potential health hazards or potential bodily injury connected with the use of materials and/or processes and will be instructed about how to proceed safely.

Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.

Financial Aid Satisfactory Academic Progress

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/satisfactory-academic-progress-requirements 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 before doing so.

The instructor retains the right to change the syllabus at any time with or without notice.
Course Contract

The Quiz on Canvas will take the place of the following two pages of information and signatures.

I ____________________________ (print) acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

Course number and section: ART 2402.501
Risk Rating: 3

Preferred pronouns:

_____________________________________

Student e-mail address that you check regularly:

_____________________________________

Signature

_____________________________________

Date

_____________________________________

Faculty Name: Ana M. Lopez
Signature

_____________________________________

Date

_____________________________________


PERMISSION TO USE STUDENT ARTWORK

We would like to use your work to spread the news about the amazing art made at CVAD! Please help us put your talent on display by allowing us to photograph and exhibit your art on CVAD’s social media, websites and paper advertising. Thank you!

I hereby grant permission to UNT and CVAD to use, copy, reproduce, publish, distribute or display any and all works created in my classes while at UNT. Additionally, I consent to the use of my name to coincide with images of my artwork.

1. Scope of Permission. This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising, social media, and classroom presentations. My permission is on-going, but can be revoked by giving the professor of record for this course written notice of my wish to revoke permission and use of any images of my artwork. UNT will have three months from the date of my notice to stop all use agreed with this permission.

2. Certificate of Ownership. I am the owner of all work submitted and the work is not subject to any restriction that would prevent its use consistent with this permission. All aspects of the work are original to me and have not been copied. I understand that as owner of the work I have the right to control all reproduction, copying and use of the work in accordance with U.S. copyright laws.

3. Privacy Release. I hereby authorize and consent to the release, maintenance and display of my name if necessary and any other personally identifiable information that I have provided in connection with the work and its use described in this Agreement.

4. Signature. By signing below I hereby grant the permissions indicated above. I understand that this grant of permission relates only to the use of the described work. This is not an exclusive right and I may sell, give or otherwise transfer the rights to such work to others on a non-exclusive or exclusive basis. However, in the event that I do sell, give or otherwise transfer ownership or the exclusive right to use my work to another party, I will notify UNT immediately in writing through the professor of record for this course. UNT will have three months from the date of my notice to stop all use in accordance with this permission.

Printed name: __________________________________________________________

Signature: ____________________________________________________________

Date: ________________________________________________________________

Name of Course: _______________________________________________________