

Beginning Drawing and Painting: Painting I

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ASTU 2201.501 Fall 2026

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Office Location: Room 326 CVAD

Office Hours: By appointment

Class Location: Room 466

Class Term/ Times: Fall 2026

Monday and Wednesday 8:00-10:50 a.m.

Studio Art Office Phone Number: 940-369-7671

“My hope is that even though my paintings are literal/observational, I want the feeling that there's another current going on underneath.”

2015, Daniel Heidkamp



Daniel Heidkamp, Suisse Nice, 2022

Welcome to Beginning Painting!

In this course, we'll explore the fundamentals of drawing and painting through observation, experimentation, and creative practice. You'll learn how to use a variety of materials and techniques while developing a strong understanding of color, composition, and value. The focus of this class is on growth, exploration, and thoughtful engagement rather than immediate perfection. Be open to trying new approaches, taking creative risks, and building confidence in your artistic process.

COURSE DESCRIPTION

ASTU 2201 Painting I 2201(ARTS 2316). Beginning Drawing and Painting: Painting I. 3 credit hours. Introduction to painting practices and issues, including the study of methods and materials (oil, acrylic, tools, building of supports and surfaces), composition, value, color, and pictorial space centered on observation. Course work focuses on the capacities of painting and introduces students to technical and historical issues central to painting.

****Prerequisite(s):** Must pass with a C or better: ART 1600 and ART 1700 or ART 1800.

Learning Objectives	Learning Outcomes
Develop observational skills through drawing and painting from direct observation of still life, figure, or environment.	Students will create representational paintings that show accurate proportion, perspective, and form.
Develop intentional use of the Elements of Art and Principles of Design through drawing and painting.	Students will create paintings that clearly show intentional use of elements (line, shape, color, texture, value, form, space) and principles (balance, rhythm, contrast, emphasis, unity).
Utilize a sketchbook where preliminary drawings, notes, experimentations, and /or artist references are accumulated.	Create a painting from start to finish, building confidence and visual manifestation that displays your concepts, meanings, etc.
Introduce color theory, including hue, value, intensity, temperature, and color relationships.	Students will identify colors on the color wheel and apply intentional color relationships in their paintings.
Create compositions that show balance, emphasis, movement, and unity.	Students will arrange subject matter into well-structured compositions that visually guide the viewer's eye.
Experiment with materials (drawing media, acrylics, oils, mediums, supports) to understand their properties and effects.	Students will complete exploratory studies that demonstrate varied use of drawing and painting mediums and surfaces.
Analyze and critique artworks using appropriate visual vocabulary.	Students will participate in critiques, offering constructive feedback using art terminology.
Explore historical and contemporary influences in painting.	Students will connect their own work to broader art movements through reflection and analysis.

COURSE REQUIREMENTS

Each student will create at least 5 paintings (4 projects) in this course. Mandatory participation in critiques is crucial. Students must bring their work in their current state to critique, even if it is incomplete. Incomplete work may receive a reduced project grade, but students are still required to participate in the critique. Students may revise eligible projects within the revision period described in the grading policy. An unexcused absence from the final critique will result in the loss of critique-participation points and may substantially affect the final-project grade.

Arriving late to or leaving early from a critique may reduce the critique-participation portion of the project grade and may also affect the student's attendance record. All students must have materials ready to work in class for each assignment. Students are strongly encouraged to attend museum exhibitions, open receptions, and artist lectures in Denton, Dallas, and Fort Worth. Students will be required to show preliminary drawing and research in their sketchbooks.

COURSE STRUCTURE & SUCCESS

- **Online:** Course information, including the announcements, discussions, syllabus, instructions, and handouts, are available on Canvas.

After each in-person critique, students will upload documentation of their completed projects along with your research, artist references, sketches, etc. to Canvas.

You may email me for any questions you have. I will make every effort to respond within two business days. If you have not received a response after two business days, please send a polite follow-up message.

- **Lab:** This class requires a 2-hour 50-minute lab meeting twice a week. Students will practice and apply course concepts through sketches, studies, demonstrations, and major projects. The samples will allow students to learn and practice technical skills. The projects will require preparatory work, including sketching and research, and in some cases, more samples.
- **Digital:** This class requires you to upload digital images for each assignment on Canvas. Therefore, you must document your research, sketches, samples, and projects; this will require you to take clear, properly lit, and accurately cropped photographs of your sketchbook, samples, and projects. Demonstrations and guidance on photographing artwork will be provided.
- **Although** time will be given to work on projects in class, students should expect to work on physical projects, documentation, written responses and/or readings outside of class.
- **Time management:** Students can expect to spend an average of 10-12 hours a week working on this course, including scheduled class meetings.

To be successful in this course, you will need to:

- Commit to spending a minimum of 8-10 hours a week working on assignments.
- Cite sources, giving credit to where you obtain information.
- Network with others and utilize tact when offered differing perspectives.
- Actively participate in group discussions and critiques.
- Come to class on time and partake in each day's scheduled activities.
- Complete all assignments on time and in accordance with the project expectations and rubric.

REQUIRED MATERIALS / TEXTBOOKS

- Students are responsible for obtaining the necessary materials before scheduled workdays and arriving in class prepared to work. Please do not paint over previous paintings assigned in this course unless given permission. A sketchbook is required throughout the semester. Projects should develop through preliminary research, sketches, compositional studies, and small painting experiments before the final surface is started. The instructor will provide guidance regarding appropriate materials, surfaces, and processes.
- Electronic resources, readings, museum links, and artist references will be provided throughout the semester.
- Art supply stores: Michaels, Voertman's, Hobby Lobby, and Jerry's Artarama, Thistle
Please see Supply List at the end of Syllabus.

ASSIGNMENTS & ASSESSMENTS

Assignment / Project	Description	Weight
Studio Studies	Exercises in Drawing and Painting / Materials and Techniques (10%)	10%
Project 1 and Critique 1: Monochromatic Still Life	Two Monochromatic Still Life paintings of comparable size: one in oil and one in acrylic	20%
Project 2 and Critique 2: Complementary Color	Complementary-color studies followed by a finished observational painting using a limited complementary palette.	20%
Project 3 and Critique 3 Light and Atmosphere	An observational painting exploring light, atmosphere, temperature, and mood through a triadic palette.	20%
Project 4 and Critique 4: Combining a Master and Contemporary Painter	Students will research one historical painter and one contemporary painter, then create a final painting that thoughtfully synthesizes selected formal, technical, or conceptual influences.	20%
Attendance and Participation	Engagement, studio practice, and contribution during critiques.	10%
Total	5 paintings, painting exercises, sketchbooks, research, writing, critiques.	100%

COURSE SCHEDULE- FALL 2026

<https://registrar.unt.edu/sites/default/files/fall-2026-academic-calendar.pdf>

WEEK	Day A (Monday)	Day B (Wednesday)	Notes / Focus
WEEK 1	August 17 — Introduction to Syllabus / Class Expectations/ Facilities Tour Studio Practice	August 19 — Project 1: Monochromatic (B/W) Still Life Begin Studio Studies: Materials & Techniques, B/W Mixing Demo	Focus on Black and White setup and material handling
WEEK 2	August 24 — Oil Exercises and Demo Project 1 Work Day	August 26— Begin Oil Still Life Painting	Explore color mixing and brush handling
WEEK 3	August 31— Research / Studio Day Collaborative Check In Photo Demo	September 2 — Research / Studio Day Begin Acrylic Painting	Individual feedback Continue Project 1 in Acrylic
WEEK 4	September 7— LABOR DAY	September 9 — Research / Studio Day (Still Life Work)	
WEEK 5	September 14 — Critique 1	September 16 — Critique 1	Critique 1 and Color relationships
WEEK 6	September 21— Project 2 Introduction: Color Theory + Complementary Studies	September 23 — Finish Complementary studies Begin sketches	
WEEK 7	September 28 — Research / Studio Day Collaborative Check in/ Midterm	September 30— Research / Studio Day	
WEEK 8	October 5— Research/ Studio Day	October 7— Research / Studio Day	Final Work week
WEEK 9	October 12 — Critique 2:	October 14- Critique 2	Midterm Critique and reflection

WEEK 10	October 19 — <u>Project 3 Introduction</u> Light & Atmosphere, <u>Triad</u> <u>Palette</u>	October 21— Begin sketches for Project 3	Transition to atmospheric color and light
WEEK 11	October 26 — Research / Studio Day:	October 28-- Research / Studio Day	Continue Project 3
WEEK 12	November 2— <u>Critique 3</u>	November 4— <u>Critique 3</u> Research / Studio Day <u>Intro to Final Project</u> Begin sketches	Begin combining historical and contemporary influences
WEEK 13	November 9— Artist Research and proposal meetings	November 11— Research/ Studio Day Composition studies	Independent research & composition planning
WEEK 14	November 16— Research/ Studio Day Collaborative Check In	November 18— Research/ Studio Day	Individual work sessions
WEEK 15	November 23— Thanksgiving Break	November 25— Thanksgiving Break	Prepare for final presentation
WEEK 16	November 30— Final Critique	December 2— Final Critique Studio Clean up	
FINALS WEEK	December 7th	December 9th	

***The Course Schedule is subject to change in content and scope at the Course Instructor's discretion

Students are required to attend and participate in the final studio cleanup during class on Wednesday, December 2. Failure to do so will result in a **one-letter-grade reduction** in the final course grade. Before leaving for the semester, students must clean their work area, storage

space, checked-out palette, and hazardous materials area, and remove all artwork and supplies from storage cubbies and rented lockers. Any unclaimed Gamsol Silcoils will be recycled.

The Painting area will announce the final deadline for removing ALL artwork and materials from fourth-floor studios. Items left after the announced deadline will be discarded.

CLASS PARTICIPATION EXPECTATIONS

I expect you to have materials and to work in each class. Time management is crucial in studio courses. Additional work is expected outside of class time to thoroughly complete projects. Students may need to work outside scheduled class hours. Access to classrooms and facilities depends on current building hours, room scheduling, and instructor approval. Attendance and active participation in lectures, discussions, and group critiques are required. Missing more than one critique day may result in a project grade deduction, and missing the final critique may affect both project and course grades. Tardiness or early departure from critiques will also result in grade deductions. Students are expected to help maintain a clean, safe, and respectful studio environment. Disruptive or inappropriate behavior may result in being asked to leave class, counted as an unexcused absence.

ATTENDANCE EXPECTATIONS AND CONSEQUENCES

Regular and punctual attendance is mandatory.

1. **Three absences will be tolerated** without an automatic course-grade deduction. Absences beyond the first three must be supported by appropriate documentation or authorization from the Dean of Students when covered under UNT Policy 06.039.
2. More than three absences will lower your final grade by one letter grade per additional absence
3. Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy. Three tardies will constitute an absence except on days when group critiques are scheduled.
4. Arriving late to or leaving early from a critique may reduce the critique-participation portion of the project grade.
5. Arriving more than 10 minutes after class begins or leaving before class is dismissed may be recorded as a tardy.

6. Late assignments may lose 5% of the assignment grade per calendar day, up to a maximum deduction of 25%, unless an authorized absence, accommodation, or documented circumstance applies.
7. Examinations, quizzes, and in-class assignments missed may only be made up with an official doctor's excuse or note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences).
8. Critiques missed may not be made up and grades will reflect the student's failure to participate in the critique discussions.

GRADING

A = Excellent (90-100%)

Requirements for the course have been more than fulfilled, and work has been developed beyond previous levels on both an aesthetic and a conceptual basis. Completed artwork shows excellent intellectual skills and ideas, technical skill and craft, and control of the medium. Critical and conceptual understanding is evident through visual and verbal class participation.

B = Above Average (80-89%)

The artwork, its presentation, and the student's class participation, all show competence in skill development, craft, and control of the medium. The student demonstrates consistent preparation and contributes thoughtfully to critiques through both visual work and verbal participation.

C = Average (70-79%)

Course requirements have been fulfilled at a satisfactory level in both studio assignments and class participation. The student has been present on critique days and for individual appointments (mid-term and final).

D = Inferior (60-69%) [passing but not necessarily satisfying degree requirements] Work, attendance, preparation, or participation falls below course expectations.

F = Failure (59% or below) The student demonstrates insufficient completion of course requirements, studio work, attendance, or participation.

- Students must bring their work in its current state to critique, even if it is incomplete.
- Incomplete work may receive a substantially reduced project grade, but students are still expected to participate in the critique.

INCOMPLETE GRADES

An Incomplete Grade ("I") is a non-punitive grade given only during the last one-fourth of a term/semester and only if a student (1) is passing the course and (2) has a justifiable and documented reason, beyond the control of the student (such as serious illness or military service), for not completing the work on schedule. In consultation with the instructor, complete a request for an Incomplete Grade. This form can be found on the department website and must be turned into the department chair prior to the last day of classes (not the exam date). Note: A grade of Incomplete is not automatically assigned to students

Professional Images of Student Work:

Documenting artwork is an integral part of a successful studio practice. Therefore, each student must submit images of samples and assignments. Although professional images are preferred, taking photographs on your phone will be accepted. There will be demos and information regarding how to take professional artwork images. Additionally, there will be a portion of the portfolio rubric that grades on photo quality.

Extra Credit:

This course will have extra credit opportunities, including completing the SPOT evaluations.

Student Perceptions of Teaching (SPOT):

Student Perceptions of Teaching (SPOT) is the student evaluation system for UNT. It allows students to confidently provide constructive feedback to their instructor and department to improve the quality of student experiences in the course and is a requirement for all organized classes at UNT. The survey will be made available during weeks 13 and 14 of the long semesters

to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Click on the link and complete the survey. Once students complete the survey, they will receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at www.spot.unt.edu or email spot@unt.edu.

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>.

HEALTH AND SAFETY AREA-SPECIFIC INFORMATION: PAINTING

1. Hazards of Media (inherent)

Educate yourself about the painting materials you are using by visiting the links below.

The hazards of traditional painting materials arise from exposure to pigments, solvents, and additives, 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 minor skin irritation to death. 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.

	PIGMENTS	SOLVENTS	FORMALDEHYDE	ADDITIONAL NOTES
Acrylics				May contain ammonia and formaldehyde, causing eye/nose/throat irritation.
Oils				Oil mixed with pigment. Avoid skin contact and ingestion.
Alkyd				Used to make oils dry quicker. Avoid solvent inhalation and skin contact with pigments.
Tempera				Avoid inhalation of powdered pigments.

Latex				May contain glycols and mercury.
Watercol or/ Gouache				Gum Arabic can cause skin allergies and asthma. May contain formaldehyde.

Solvents (e.g. *Turpentine, Mineral Spirits, Odorless Mineral Spirits, Gamsol, Turpenoid*)

Solvents range from moderately to severely toxic. The primary forms of exposure are inhalation, absorption through the skin, and accidental ingestion. The use of solvents () poses a serious hazard. All solvents may cause skin allergies, narcosis (dizziness, nausea, fatigue, loss of coordination, coma), respiratory irritation, kidney damage, respiratory allergies, and brain damage. Ingestion can be fatal. Gamsol or turpenoid, which have had the aromatic hydrocarbons removed, are less hazardous.

Solvents are highly flammable,, oil-soaked rags can spontaneously combust even without a spark/fire. Follow the CVAD Waste Management Chart when disposing of these materials.

Hazardous Materials and Sinks

The disposal of hazardous materials in either classroom or restroom sinks is not permissible. Please refer to the CVAD Waste Management Chart. Instructors should be sure to point out hazardous materials to all students.

Clean up after yourself.

Each class instructor should consider classroom/studio maintenance as part of general health and safety. Each class should engage in an end of the semester for studio clean-up as well as maintain a level of order throughout the semester to ensure general health and safety.

Pigments

Many pigments are toxic and are known as carcinogens, including those based on **lead**, **cadmium**, **mercury**, **chromates**, **manganese**, and **cobalt**. The main risk is accidental ingestion of the pigments due to eating while working, nail-biting, pointing your brush with your lips, and similar means of hand-to-mouth contact. Working with dry pigments or sanding dry paint layers can allow the pigments to be inhaled.

- Antimony - Naples Yellow, Antimony, Antimony Red. Longer cumulative effects can damage the lungs.
- Arsenic - Orpiment, Realgar, Conichalcite. Acute poisoning can lead to death, cumulative effects can be carcinogenic.
- Borates - Borax, Boric Acid, Viridian Green (chromium oxide hydrate green)

- Lead - Naples Yellow, Lead White, Red Lead, Massicot, Zinc White (white seal), Galena, Colored Glass Powder, Lead Tin Yellow. Cumulative effects lead to lead poisoning and nerve damage.
- Cadmium - All cadmium pigments and colored glass flours contain cadmium. The risk of the pigment itself is low. Burning cadmium pigments creates a toxic combustion product.
- Cobalt - All cobalt blue, green, yellow, violet, smalt. The spinels cobalt blue and cobalt green are considered toxic in some countries, but not in others, according to various guidelines. Harmful if inhaled or swallowed, risk of cumulative effects.
- Copper - Azurite, Malachite, Chrysocolla, Verdigris, Egyptian Blue, Han Blue, Ploss Blue, Blue Verditer, Phthalo Blue and Green. Harmful if inhaled or swallowed.
- Manganese - Manganese brown, black, gray, violet, purple, umber. Cumulative effects lead to nerve damage.
- Nickel - Nickel titanium yellow, Indian yellow imitation. Cumulative effects damage the kidneys and lead to allergic reactions.
- Mercury - Vermilion natural and synthetic. Cumulative effects lead to poisoning and nerve damage.

Best Practices

- Wear gloves, wash hands regularly, and avoid any skin exposure to materials.
- Try to brush items rather than spraying if possible.
- Never use aerosol media in the classroom. Use the spray booths provided.
- Avoid inhaling pigment powder.
- Turpentine and mineral spirits are *prohibited* in the studio. Gamsol is provided by the area.
- Keep your solvent container covered while painting.
- Solvent washes are strongly discouraged.
- Reuse Gamsol by allowing sediment to settle in jar.
- Brush washing primarily takes place at your station with a jar, brush caddy, Gamsol, and paper towel. This assures as little paint as possible will go down the sink.
- Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.

Area 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.

- 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.
- Follow all CVAD Health and Safety handbook guidelines (the handbook should be

found here: <https://art.unt.edu/healthandsafety>)

- Follow the CVAD Waste Management Chart in the classroom and other health & safety guidelines posted.
- Respect the workspace and your fellow classmates.
- Leave the space cleaner than you found it.
 - o -Clean up and organize your surroundings.
 - o -Throw away any trash (whether it's yours or not).
 - o -Wipe down your easel, tabouret, and floor.
 - o -Wipe down sinks at the end of class.
- Respect other's work. Do not use or move other students' work/materials.
- No food, drink, or alcohol allowed 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.
- Familiarize yourself with the eyewash station
- Razor blades, X-Acto blades and any other small sharp refuse goes in the sharps container at SAA station.
- Do not remove/borrow furniture from rooms without permission from faculty or D&P coordinator.
- Do not prop classroom doors. Doors must remain closed for the building hvac and ventilation work properly.
- Do not create "daisy chains" with multiple electric cords.
- Absolutely no paint, solvents, or hazardous materials down sinks.
- Store all flammables in the flammable cabinet. Keep the flammable cabinet closed at all times.
- First aid kits are in each studio. Notify your instructor/ 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.
- 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%

COLLEGE OF VISUAL ARTS & DESIGN

WASTE MANAGEMENT CHART

QUESTIONS: ASK YOUR INSTRUCTOR OR TECHNICIAN

TRASH CAN NON-HAZARDOUS / FLAMMABLE MATERIALS  Empty solvent containers (after they have been triple rinsed) Dried acrylic paints, gesso, latex house paint, and paint accessories (rollers, brushes, trays, etc...) Alkaline Batteries NO: oversized items, unwrapped sharps, hazardous materials, rechargeable batteries, fluorescent bulbs	RED FLAMMABLE SOLID CONTAINER CONTAMINATED SOLIDS  ANYTHING SOLID OR CONTAMINATED WITH A MATERIAL THAT COULD COMBUST NO LIQUIDS All solids contaminated with oil based or flammable products (wet or dry) including but not limited to aerosol cans, rags / towels contaminated with liquid, lacquer thinner, inks, damar varnish, gloves, brushes, palettes, scrapings from oil-based palettes, oil paint tubes, Wesson oil.	PLASTIC DRUM / 5-GALLON CARBOY AREA SPECIFIC USE FOR LIQUIDS  (must always sit in a secondary container) Painting / Sculpture Liquid solvents, oils, or liquids contaminated with these materials Printmaking Asphaltum, liquids solvents Ceramics Glaze containing chromium or barium Metalsmithing & Jewelry Liver of sulphur, pickle Fibers Chemical Dyes
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TAKE OVERSIZED TRASH TO THE DUMPTSTER

break down items that are over 4ft in any direction

ACADEMIC SUPPORT & STUDENT SERVICES

Art Building Hours

- Current building and facility hours are available on the CVAD website and are subject to change.

4th Floor Woodshop

- Monday–Friday, 8:00 a.m.–5:00 p.m. Hours are subject to change.
- Safety orientation is required before students may use the general access woodshop. Students must complete the orientation and present their CVAD Woodshop Card as proof of training. Woodshop hours are subject to change.

Adobe Cloud Subscription Available to Students

- Adobe Creative Cloud may be available to students at a discounted rate. Students should consult the current UNT Adobe information page for pricing and access dates.

Spray Booth(s)

- The Spray Booth is the only location in or around the CVAD building where you are allowed to use spray paint. Only approved spray paint and fixative may be used in designated spray booths. Spray adhesive may not be used in any spray booth. Students in courses requiring spray-booth access will receive training in its proper use. The booth is maintained by the college's visual art technicians.
- Spray Booths are located in: ART 159AA, ART 275A, ART 315, ART 323, & ART 451.

STUDENT SUPPORT SERVICES

- Registrar (<https://registrar.unt.edu/registration>)
- Financial Aid (<https://financialaid.unt.edu/>)
- Student Legal Services (<https://studentaffairs.unt.edu/student-legal-services>)
- Career Center (<https://studentaffairs.unt.edu/career-center>)
- Multicultural Center (<https://edo.unt.edu/multicultural-center>)
- Pride Alliance (<https://edo.unt.edu/pridealliance>)
- UNT Food Pantry (<https://deanofstudents.unt.edu/resources/food-pantry>)

Mental Health

UNT provides mental health resources to students to help ensure there are numerous outlets to turn to that wholeheartedly care for and are there for students in need, regardless of the nature of

an issue or its severity. Listed below are several resources on campus that can support your academic success and mental well-being:

- Student Health and Wellness Center: studentaffairs.unt.edu/student-health-and-wellness-center
- Counseling and Testing Services: counseling.unt.edu
- CARE Team <https://studentaffairs.unt.edu/care>
- UNT Police Department: <https://police.unt.edu> (940) 565-3000

ACADEMIC SUPPORT SERVICES

- Academic Resource Center (<https://clear.unt.edu/canvas/student-resources>)
- Academic Success Center (<https://success.unt.edu/asc>)
- UNT Libraries (<https://library.unt.edu/>)
- Writing Lab (<http://writingcenter.unt.edu/>)

Emergency Notification App & Procedures

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 UNT Learning Management System (LMS) for contingency plans for covering course materials.

UNT Risk Management Program

<https://riskmanagement.unt.edu> (940) 565-2109

Students enrolled in studio courses must use proper safety procedures and guidelines outlined in UNT Policy 15.012, UNT Risk Management Program. While working in laboratory sessions, students must identify and utilize appropriate safety guidelines in all activities requiring lifting, climbing, walking on slippery surfaces, using equipment and tools, handling chemical solutions and hot and cold products. Students should know that UNT is not liable for injuries incurred during in-class activities.

Retention of Student Records

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted

during the course duration are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is stored in a safe electronic environment for one year. Students have the right to view their individual records; however, information about students' records will not be divulged to other individuals without proper written consent. Students are encouraged to review the Public Information Policy, Family Educational Rights and Privacy Act (FERPA) laws, and the University's policy. See UNT Policy 04.008. Records Management and Retention for additional information.

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 classrooms, labs, discussion groups, field trips, etc.

The Dean of Students Office enforces the Code of Student Conduct. The Code explains what conduct is prohibited, the process the DOS uses to review reports of alleged misconduct by students, and the sanctions that can be assigned. When students may have violated the Code, they meet with a representative from the Dean of Students Office to discuss the alleged misconduct in an educational process."

Code of Student Conduct

The University of North Texas is deeply committed to advancing educational excellence and preparing students to become thoughtful, engaged citizens of a diverse, global community. The University has established the Code of Student Conduct to promote the well-being, honor, and dignity of all who live, learn and work in our educational community. The Code of Student Conduct is intended to foster a safe environment conducive to learning and development and hold students accountable through an educational process that balances the interests of individual students with the interests of the University. Students and student groups are expected to conduct themselves in a manner that demonstrates respect for the rights and property of others and upholds the integrity and values of the University community. UNT Policy 07.012

Academic Integrity Standards and Consequences

According to UNT Policy 06.003, 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.

Office of Disability Access (ODA)

UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs. Students may request accommodation at any time; however, ODA notices of 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 accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information, see the ODA website at disability.unt.edu.

CARE Assessment Team and Involuntary Student Medical Withdrawal

The University of North Texas is committed to providing a learning environment conducive to students developing to their fullest potential. On rare occasions, the University may be required to activate a systematic response to students who may be in crisis or whose mental, emotional, or psychological health conditions may directly threaten the safety of the learning environment. By creating a collaborative interdisciplinary team, the University will provide a caring, confidential program of identification, intervention, and response to provide students with the greatest chance for success and the University community with the greatest level of protection.

Sexual Assault Prevention

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) have experienced 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 can be reached through email at SurvivorAdvocate@unt.edu or by calling the Dean of Students' office at 940-565-2648.

Survivor Advocacy

UNT is committed to providing a safe learning environment free of all forms of sexual misconduct, including sexual harassment, sexual assault, domestic violence, dating violence, and stalking. Federal laws (Title IX and the Violence Against Women Act) and UNT policies prohibit discrimination based on sex and therefore prohibit sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking, and/or sexual assault, campus resources are available to provide support and assistance. UNT's Survivor Advocates can assist a student who has been impacted by violence by filing protective orders, completing crime victim's compensation applications, contacting professors for absences related to an assault, working with housing to facilitate a room change where appropriate, and connecting students to other resources available both on and off-campus.

The Survivor Advocates can be reached at SurvivorAdvocate@unt.edu or by calling the Dean of Students Office at 940-565-2648. Additionally, alleged sexual misconduct can be non-confidentially reported to the Title IX Coordinator at oeo@unt.edu or at (940) 565 2759. For more information, visit <https://studentaffairs.unt.edu/survivor-advocate>.

Prohibition of Discrimination, Harassment, and Retaliation

The University of North Texas (UNT) prohibits discrimination and harassment because of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, veteran status, or any other characteristic protected under applicable federal or state law in its application and admission processes; educational programs and activities; employment policies, procedures, and processes; and university facilities. The University takes active measures to prevent such conduct and investigates and takes appropriate remedial action. UNT Policy 16.004.

Undocumented Students

Please see UNT'S Resources for DACA Students web page for more information.

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: _____

COURSE MATERIALS: Beginning Painting I Supply List :)

Students may use comparable materials they already own, subject to instructor approval.

Paint required for Project 1

Students will create one acrylic and one oil monochromatic (B/W) painting, they need:

- Titanium White
- Mars Black or Ivory Black
 - Brands: Liquitex/ Masters Touch/ Lukas (Acrylic)

For Oil paint:

- Titanium White: A medium-sized tube of white is recommended because students will use considerably more white than black.
- Ivory Black
 - Brands: Lukas, Winsor & Newton or any other student grade is fine.

***You will need (2) two pre-made 18"x24" canvases for the first project.**

You can also use canvas paper*

Drawing, Planning, and Documentation-----

- 9 × 12-inch sketchbook
- Graphite pencils or other basic drawing tools you may already have.
- Eraser
- Black permanent marker
- Ruler
- Painters Tape
- Smartphone or digital camera for documenting artwork

Assorted painting brushes, including:

- one small round brush
- two medium flat or bright brushes
- one medium filbert or round brush
- one large flat or bright brush
- one inexpensive 1- or 2-inch brush for applying gesso

*Hog bristle brushes are best for (rounds, flat, filbert shape) for oil paint

*Synthetic/nylon brushes are best for acrylic paint

*Synthetic sable brushes are great for more detailed work.

- Amazon Link to Brush Set (Acrylic and Oil)-
<https://a.co/d/0j2NDuGM>

General Studio Materials-----

- Variety metal palette knife (at least 1)
- Acrylic gesso
- Cotton rags or cut-up old T-shirts
- Disposable nitrile gloves
- Apron or clothing suitable for painting
- Small lidded containers for water or painting medium
- Airtight container, toolbox, or carrying case for supplies
- Palette paper to work outside of class
- Titanium White Acrylic paint
- Titanium White Oil paint
- Mars Black or Ivory Black Acrylic paint
- Mars Black or Ivory Black Oil paint
- Water container for students continuing with acrylic paint

For students continuing with Oil or Acrylic paint.

- Ultramarine Blue/ Phthalo Blue
- Cadmium Red Medium Hue
- Cadmium Yellow Medium Hue

Optional Paint Colors

- The limited required palette is sufficient to complete the course. Students may add colors based on the needs of individual projects.
- Optional colors include:
 - Burnt Umber
 - Raw Umber
 - Burnt Sienna
 - Yellow Ochre
 - Alizarin Crimson or Quinacridone Red
 - Cobalt Blue
 - Cerulean Blue
 - Phthalo Green
 - Permanent Green
 - Dioxazine Violet
 - Orange
 - Metallic colors
 - Iridescent colors
 - Interference colors
 - Fluorescent colors

Acrylic Mediums-----

Students do not need to purchase every acrylic medium. One general-purpose matte or gloss medium is sufficient for most coursework. Additional mediums may be purchased as individual projects develop.

- Acrylic matte medium for extending paint, glazing, collage, reducing gloss, and increasing transparency
- Acrylic gloss medium for glazing, extending paint, increasing transparency, and creating a glossy surface
- Acrylic gel medium for thickening paint, creating texture, and adhering lightweight collage materials
- Heavy gel medium for impasto and pronounced texture
- Acrylic slow-drying medium for extending working time
- Glazing medium for building transparent layers
- Modeling paste for creating raised or textured surfaces

Oil Mediums and Solvents-----

Gamsol is the only solvent approved for use in the Painting studios. Turpentine, hardware-store mineral spirits, and unapproved solvents are prohibited.

- Galkyd or Liquin
- Linseed oil or sunflower oil, optional
- Gamsol, optional, but helpful to have your own.

Painting Surfaces-----

Five prepared painting surfaces in approved sizes

6-10 inexpensive small surfaces for exercises and studies. Acceptable surfaces may include:

- Stretched canvas
- Canvas panels
- Canvas paper
- Heavy paper
- Gessoed cardboard
- Gessoed hardboard or Masonite
- Wood panels
- Student-built stretchers with canvas
- Another support approved by the instructor

Project 1 requires two surfaces of comparable size and development: one for the acrylic still life and one for the oil still life.

Projects 2-4 size requirement: to be at least 16 × 20 inches unless another size or format is approved.

I know its a lot, to help get you started:

Equivalent materials are acceptable and your Blick kits will have a bit more materials to play with, but the below items are the bare minimum Purchase art supply Items

- Blick for Painting Supplies (Oils Only) -
<https://www.dickblick.com/lists/blicku/J1SCPPGI0P2CH>

- Blick for Painting Supplies (Acrylics Only)
<https://www.dickblick.com/lists/blicku/0FKSU4GSJ6S8A>
- Amazon List for Painting Accessories (Acrylic and Oils) –
https://www.amazon.com/hz/wishlist/ls/1KCS8Y39RP90G?ref_=wl_share Paints-
- Amazon Link to Brush Set (Acrylic and Oil)-
<https://a.co/d/0j2NDuGM>